INTERIOR DESIGN

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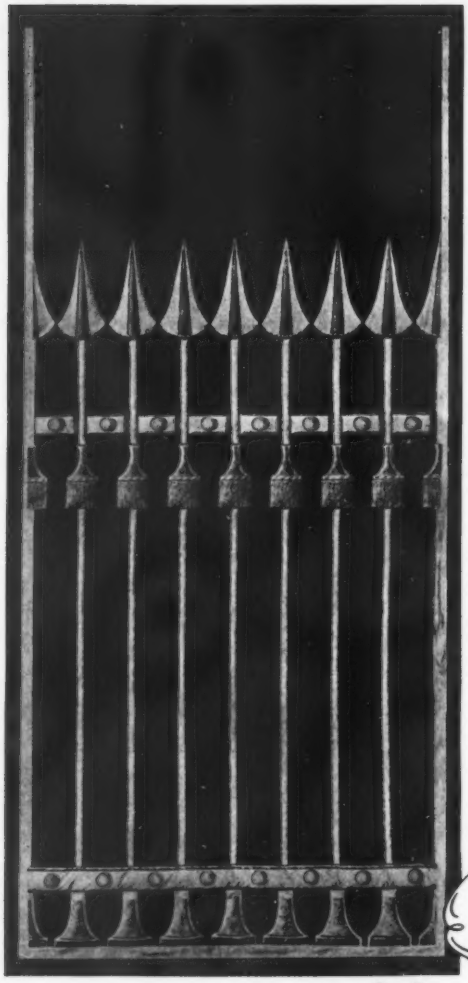

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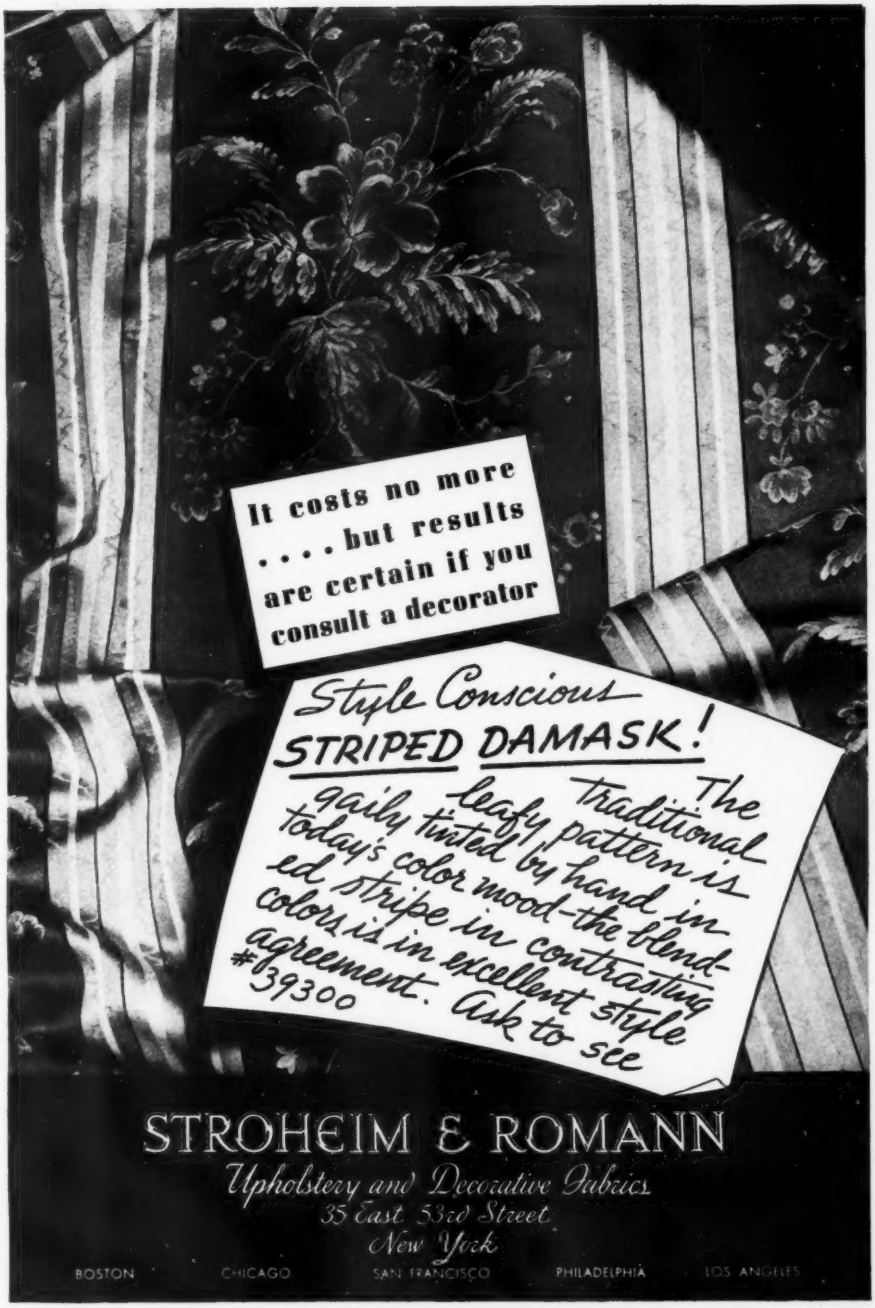
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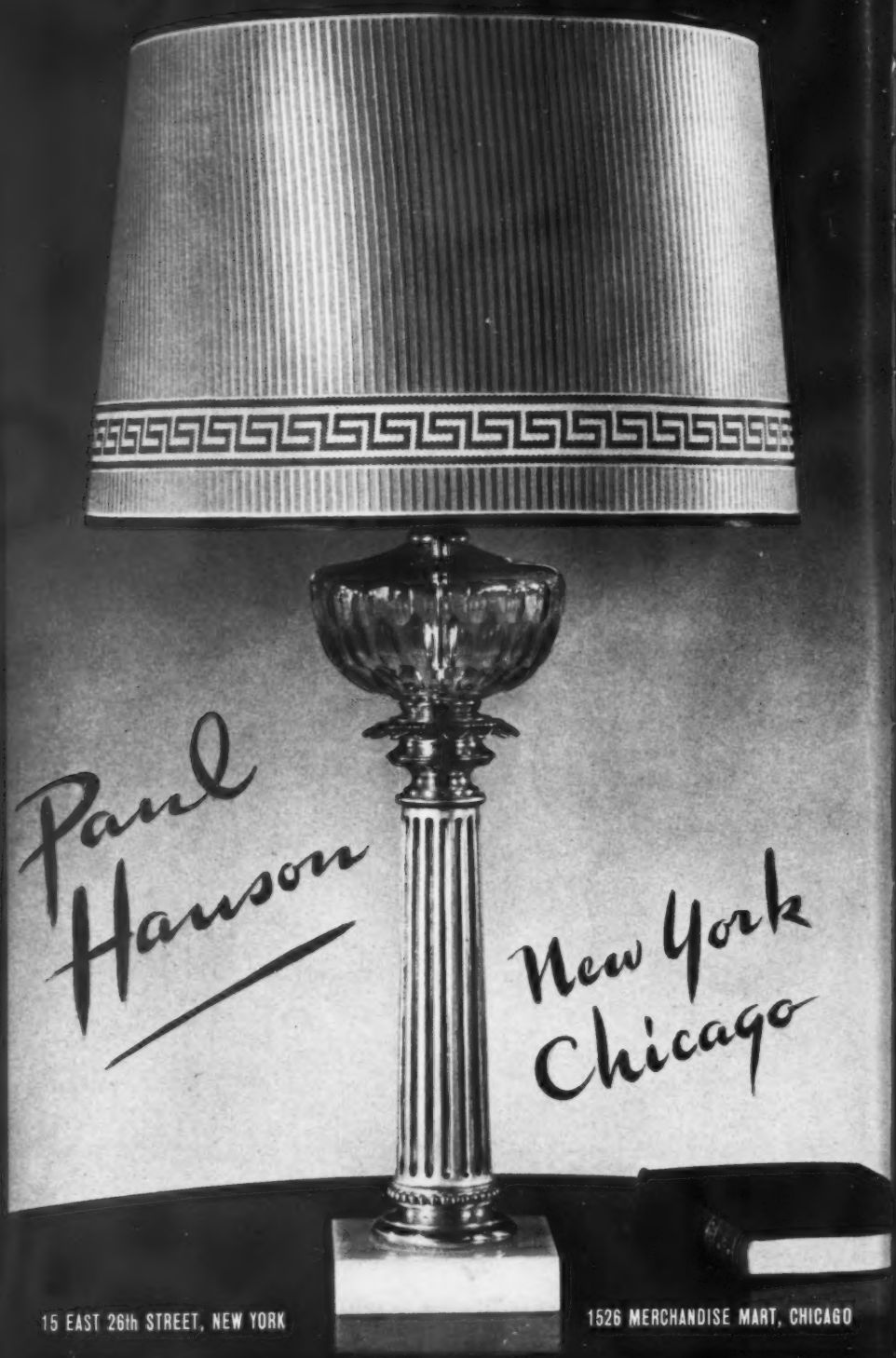
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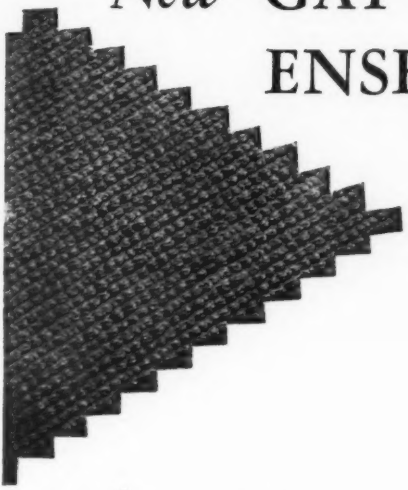

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IN MAY of this year, fine sculpture by distinguished contemporary Americans was made available, in modern materials and sizes appropriate for home use, to the public at prices they had been paying for "gift shoppe" figurines of transient attraction and no artistic importance. Of the immediate interest and enthusiasm of press, public, and art and decorating authorities you are probably aware. All lauded and supported the new project of making great sculpture for the first time as easy to obtain and use for home decoration as etchings and prints. Naturally, much interest was shown by alert members of the decorating fraternities.

Now, in response to innumerable inquiries and suggestions from decorators and architects, The Robinson Galleries have evolved a *special collection* of sculptures by the same distinguished artists, with distribution confined solely through these professions. And at the same time, the old obstacles which once made sculpture a difficult and undesirable item for them have been removed.

These pieces, now on exhibition, are larger and more important sculptures, one-of-a-kind or in small editions of three to fifteen each. Many are well-known, represented in contemporary text-books of sculptures; others have been especially designed for this project. Materials vary widely, covering all important media used in modern sculpture, including carved solid woods, metals, and fine cast marbles, granites, limestones, etc., in a profusion of varying colors and textures exclusive with The Robinson Galleries, suitable for either indoor or outdoor use. Subjects and techniques cover an equally broad field, ranging from the traditional to extreme modern and abstract. Prices, instead of the thousands heretofore asked for this type of work, begin as *low as $150!*

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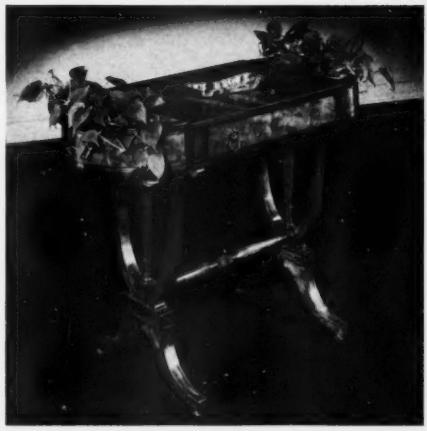

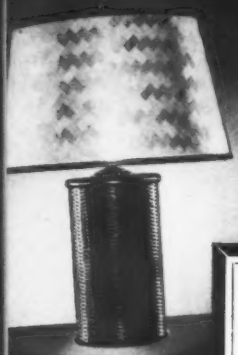
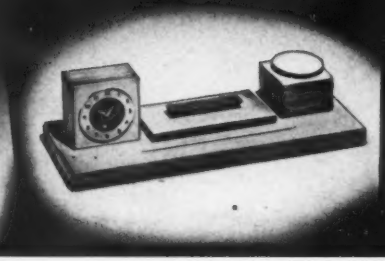
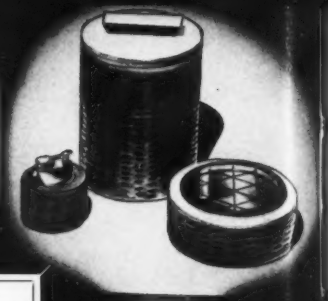

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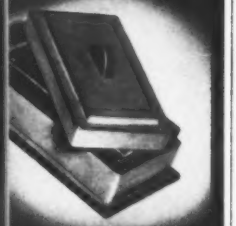
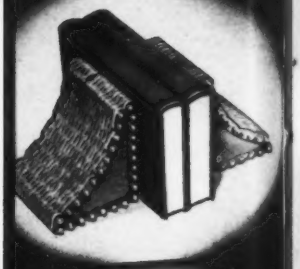

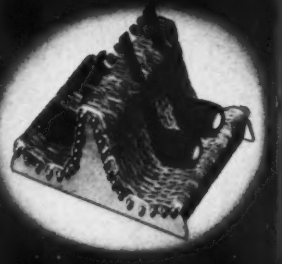

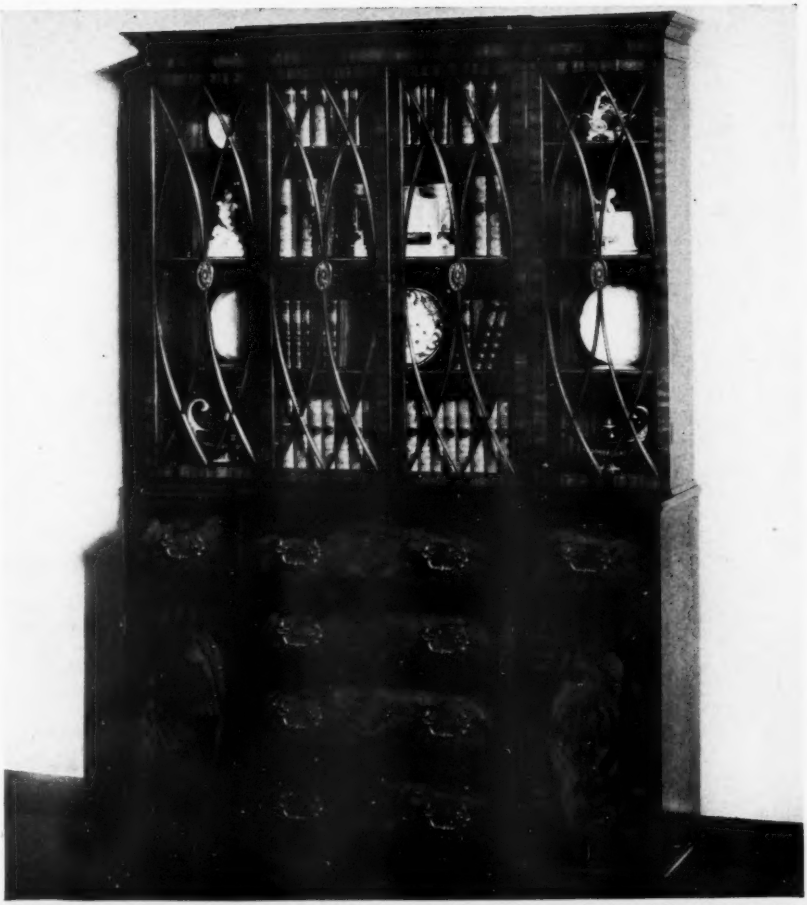

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AND DECORATION

THE DECORATORS DIGEST

Harry V. Anderson, *Publisher*

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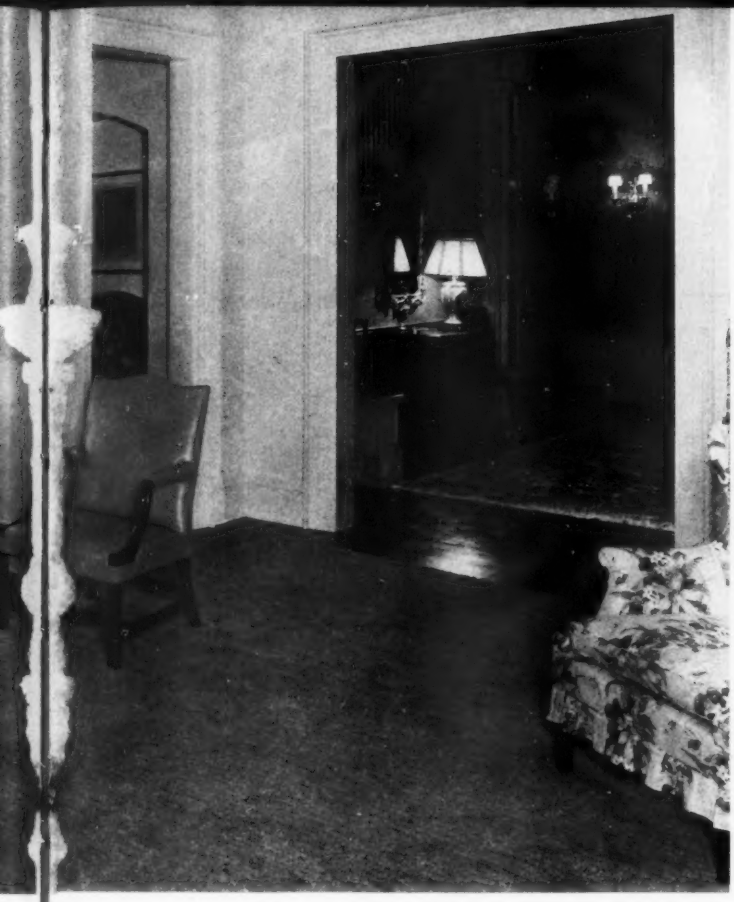
The professional designer of interiors can deliver goods from the manufacturer to the consumer at a lower percentage of mark-up than the same goods can be obtained through the average retail outlet.

The interior designing profession is growing in importance for two very important basic reasons: one is aesthetic and the other is economic.

The aesthetic reason for the existence of the professional interior designer is accepted and needs no justification; his contribution of culture to the social scheme is well understood. However, the same appreciation for his economic justification does not exist in the mind of the public. Therefore you must know the average mark-up which the stores place on all home furnishing products, and at the same time know to a penny the mark-up necessary to operate successfully your own business. It is obvious that you can deliver the products of home furnishing from the manufacturer into the homes of America at a lower cost than the average retail outlet. It is this very important economic fact with which you must acquaint your clients. Your success as a professional designer of interiors depends to a great degree on how thoroughly you make your clients appreciate your very important economic contribution.

Harry V. Anderson

ADAPTING MODERN COLOR SCHEMES TO TRADITIONAL DESIGN



The morning room, with a view towara the entrance hall.

In many instances a certain lassitude toward color can be discerned in interior design which is due, doubtless, to the spirit of precise observation and respect for the past which has developed within the profession. Where this evidence does not exist and emphasis is placed on the Modern style, the impact from this emphasis and its strict realism so influences an unbalanced sense of proportion that a judicial assay of the value of color as an aspect of interior design related to contemporary living is exceptional, and deserving of special mention. Modern color, as adapted to a traditional style of décor, is exemplified in an admirable way by the interior designers, H. Chambers Co., Baltimore, who collaborated with the architect, William C. Hollyman, Jr., in planning a more amenable arrangement of the interiors for a client in North Carolina.

The older portion of the house was originally built about fifty years ago, and in the course of half a century it had acquired many objectionable architectural "improve-

ments" until the present owners acquired the property six years ago. An intensive program of alteration, refurnishing and redesigning was commenced a year ago, and the completed house is of interest to interior designers and architects alike.

The entire house was literally knocked apart and put together again, although none of the exterior walls were altered in any way. Interior alterations included the installation of new bathrooms and the integration of several rooms into a new plan. For instance, the library was originally a billiard room and a small antechamber, and what is now the dining room was half of the old music room and half of the old dining room. The interesting phase of this part of the work was the close coordination which existed between the architect and the interior designer, the two supplementing the work of each other from the preliminary plans to the actual finished rearrangement of the various rooms.

Interest throughout the house is centered in the color schemes rather than the furnishings. The clients, who live quietly, have an aversion to sophisticated design, consequently the decorative effect is simple and countrified, with a result that is unusually satisfying for so large a house. Because no antiques were desirable, the furnishings throughout are modern reproductions with a style genuflection to 18th Century examples—except for the few heirlooms around which schemes have been developed.

An interesting variety of color has been effected in the house, with the scheme of the

View of the library, showing the handsome walnut paneling. Below, the game room with its striking décor of color and pattern; left, the large dining room with its old Empire sideboard, a family heirloom.

hall combining all of the colors appearing throughout the first and second floors. The main hall is a spacious room two stories high. The walls and woodwork here have been painted a soft olive green in order to emphasize the handsome mahogany furniture. The draperies are warm beige, and the floor is covered with fine Kirmans in soft shades of beige and green. Sparkle is contributed to the room by gilt accessories, a beautiful Chippendale mirror and lighting fixtures of polished cast brass.

The focal point of the morning room is the attractive window grouping with the furniture arranged for pleasant conversation. Curtains of hand-blocked chintz patterned in shades of olive green, pale apricot and delphinium blue on a soft yellow ground, form a background for a specially designed sofa, in the same fabric. One of the small commodes flanking the large sofa is equipped with a radio and the other with a cellarette. The flanking arm chairs are covered in soft apricot color leather, in satisfying contrast to a pair of upholstered chairs of primrose damask, the same color as the walls. The rug is chenille.

The library is beautifully paneled with walnut, in the manner of an Early American manor house. On the mantel shelf is a pair of Chinese porcelain vases, and hanging above is a framed landscape of the 18th Century English school. A satisfying focal point is thus established for the room. The furniture is entirely of mahogany, except the upholstered pieces which are in yellow-gold damask, bright olive green and nut brown leather. These colors are coalesced in the patterned curtains of hand-blocked chintz with a saddle-leather color background, and the olive green textural chenille rug is a perfect contribution for its large area of a single color. The dining room likewise received a traditional treatment from the interior designer. Its decorative character is derived from the scenic wall paper in vivid colorings of green, yellow, blue and raspberry on white, pleasingly complemented by the woodwork which has been painted a soft green, repeating the color of the textural chenille rug, to blend with the main hall off which it opens. The curtains of gleaming white damask are accentuated

Continued on page 70

A separate guest suite, above, consisting of sitting room, bedroom and bath is developed in an interesting manner. The walls of the bedroom are papered in a floral pattern, developed in blue, green, rose and soft yellow on a beige ground, that is exactly reproduced in the cretonne curtains and bedspreads. This matching cretonne is continued in the sitting room as furniture upholstery and as appliqued borders for the curtains of beige sail cloth. The floor covering in both rooms is beige broadloom.

An opalescent effect prevails in the main bedroom through muted tones of the subtle and ably blended colors.

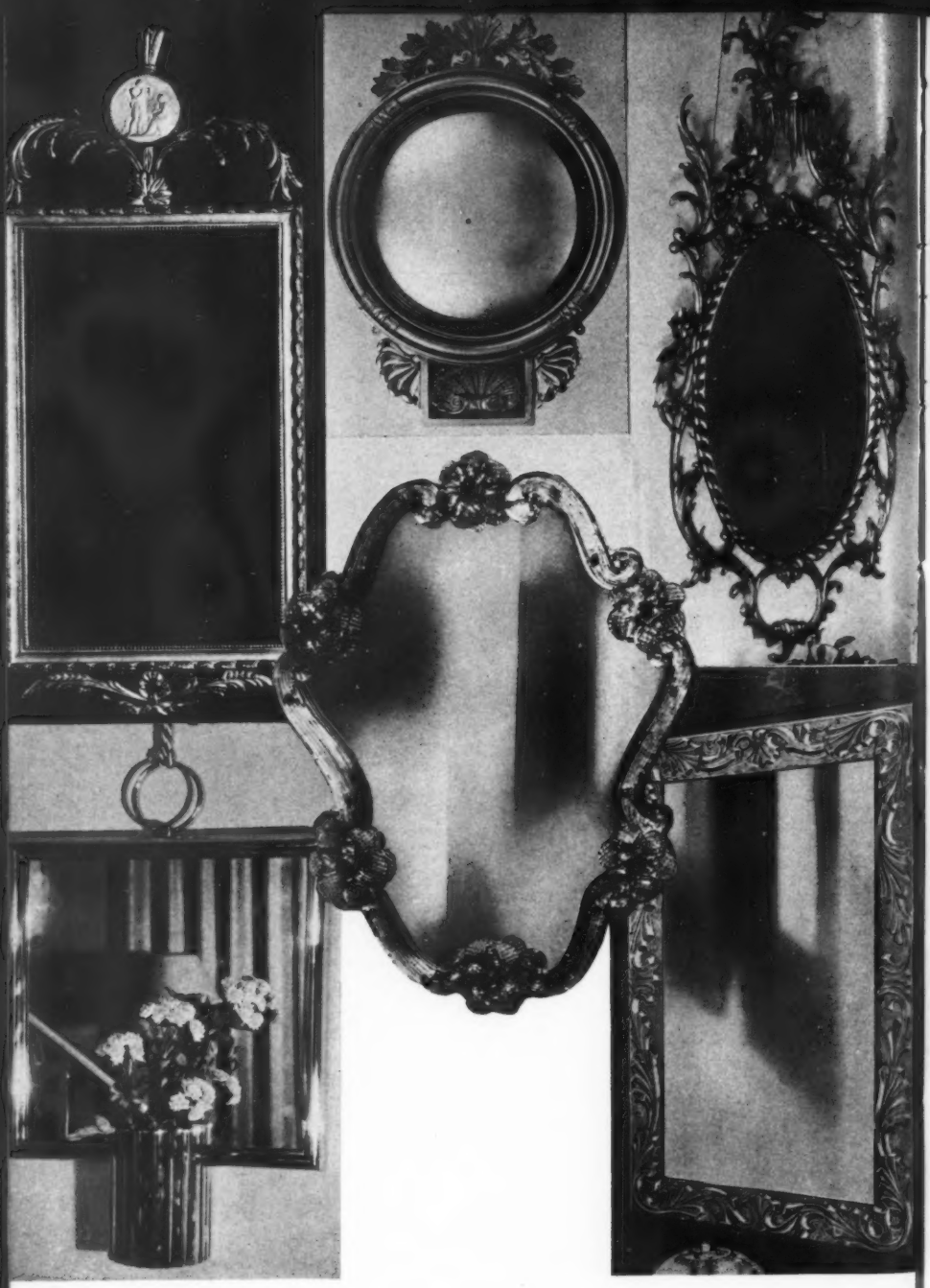
MIRRORS AS A MOTIF IN DESIGN

BY RUTH PECK McLEOD

What Alice, of Wonderland fame, found through the looking-glass is scarcely more magical than the decorative possibilities which most interior designers find in mirrors. Mirrors are now classed as a necessity rather than a luxury, although their presence does give almost any place an air of elegance. They seem to fit in with the furnishings of every type of interior.

There is no room that need be deprived of mirrors. Even the kitchen can use several artistically—and practically—to protect the wall above the stove or sink or as a protection for the finish on the swinging door into the dining room. The more mirrors there are to reflect the white surfaces of the modern equipment, the more successful becomes the entire effect.

How effectively a mirror coordinates the other decorative elements in an interior is shown in the enclosed porch, below, by Mrs. Alfred Freeman, Interior Designer. In the room shown opposite, by George H. Mildwoff, Interior Designer, the beauty of an expanse of mirror is realized in the fireplace elevation covered with Libby-Owens-Ford crystal-clear mirror by New Era Glass Corp.

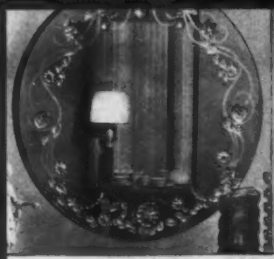


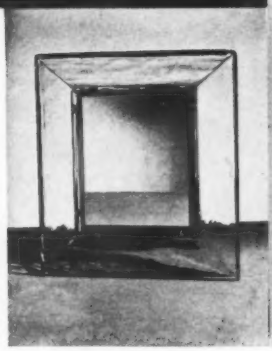
Every bedroom, of course, needs a liberal supply of mirrors for places such as the closet doors and over the dressing table. Clever minds plan adjoining mirrored door closets with a space in between just large enough to accommodate a mirror of similar size so that a triple mirror results. If this is not possible, mirrors arranged at opposite sides of the room will enable one to view conveniently all parts of the figure.

When the interior designer does not desire the unbroken line of a completely

Above: Mirror painted by Herbert Fouts in the 18th Century Italian manner, Miriam Stevenson, Inc.; left, Baroque mirror with engraved panels and crystal edges, John Guidotti, Inc. Panels of clear mirror set in closet doors and above a divan heighten the spacious effect in the living room below, by Joseph Kloman and John Tully.

Opposite page, clockwise: Hepplewhite gilt mirror, Charles Hall, Inc.; "Bull's Eye" convex mirror, F. J. Newcomb Co.; Chippendale water gilt carved mirror, Lyman Huszagh, Inc.; mirror with carved glass frame, all of one piece, Pittsburgh Plate Glass Co.; mirror in polished brass frame with flower holder, Rena Rosenthal, Inc.; Venetian mirror, elegant crystal frame, A. L. Diament Co.





Clockwise: Louis XVI mirror, Frances Hodes; circular mirror with crystal appliqué, Mary Ryan; Chippendale gilt mirror, Friedman Bros., Decorative Arts; pine Chippendale mirror, Harris Interior Arts, Venetian mirror, Sydney Brown; mirror framed with clear glass, Lenart Import, Ltd.

mirrored door, he can use merely mirror panels of various shapes and sizes. French doors made of mirrors, or merely bordered with them, are lovely. Disappearing doors consisting of mirrors make effective partitions to provide privacy upon certain occasions. Sectional mirrors arranged vertically in shutter or Venetian blind fashion over radiators provide a decorative note as well as a utilitarian feature, and can be open or closed as desired.

Continued on page 76

NEW HEADQUARTERS OF THE A. I. D.

The American Institute of Decorators has recently opened its new headquarters at 595 Madison Avenue in New York. The new headquarters include the offices of the executive secretary and the working staff, a reception hall and a conference room. In carrying out the general color scheme, some noteworthy effects have been achieved.

Of dominating importance is the heavy bleached oak table for Board or committee meetings, and the accompanying chairs upholstered with beige leather which were designed by John Marsman. Against the wood-covered end of the room stands an exceptional book-cabinet, combining Madagascar raffia doors with walnut and ebony, designed by Dan Cooper, Inc.; the pair of low armchairs at the window flank a round bleached walnut book-table designed by Walter Johnson. Plants, sculpture and paintings lend additional color and pattern.

The committee in charge of designing these rooms under the direction of Dan Cooper included Miriam Smyth, Gertrude Gheen Robinson, Mrs. Kenneth Torrance and Walter Johnson.

The conference room has been so arranged that it may be used by the Board of Governors, the various committees and for the general functions of the A.I.D. Definitely modern in design, it is sufficiently low in key to provide an excellent background either for gatherings of people or for the exhibitions of paintings which will be hung from time to time.

CLOSETED CHARM

Closets are now numbered among the most important rooms of the house, and bear no resemblance to those "holes in the wall" of yesteryear, where things were stowed away and the doors slammed to shut the sight from view. Now, the closet not only boasts of order and neatness, but of real beauty and charm.

There are many reasons for this closet-consciousness. With the increasing popularity of the modern apartment house, and the condensing of the number of rooms, and with basement locker rooms in the apartment allowing only trunk storage, the available closet space becomes a matter of concern and importance to the interior designer. Even clients living in individual houses are utilizing attic space for additional bedrooms, and in like manner the cellars are converted into play and game rooms thus making these clients closet-conscious also.

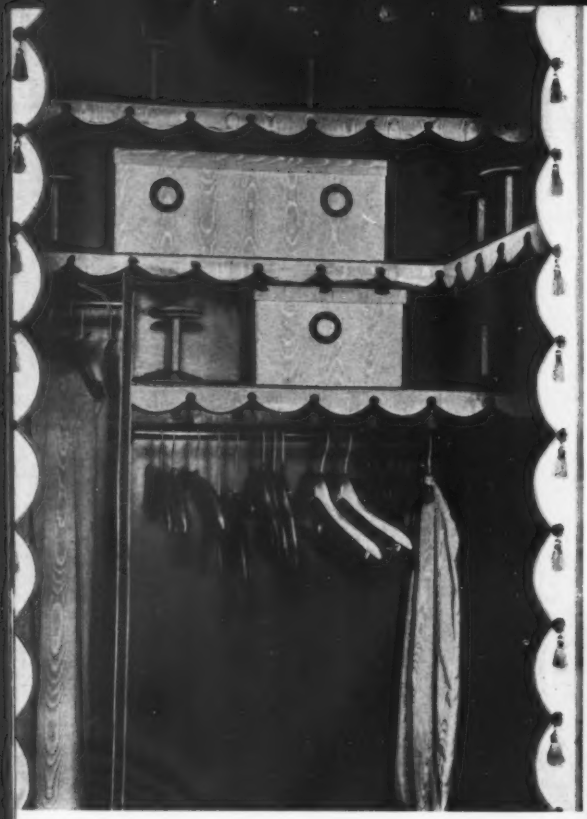
There are several distinct types of closets: the guest closet, which is usually located in the foyer, where arriving or departing guests' wraps, hats, umbrellas, and parcels are placed; linen closets, which generally contain bed linens, bath towels, bath mats, and extra blankets; bedroom closets containing the personal clothing, shoes and hats of each room occupant; and miscellaneous kitchen closets. The chief concerns of the interior designer are the bedroom and linen closets.

Closets can be traditional or Modern in design, tailored or frilly, depending on the decorative treatment of the room adjacent. Of course, a man's closet will not be fitted in the same manner as a woman's or child's closet; however, the primary consideration is still that old adage of "a place for everything and everything in its place."

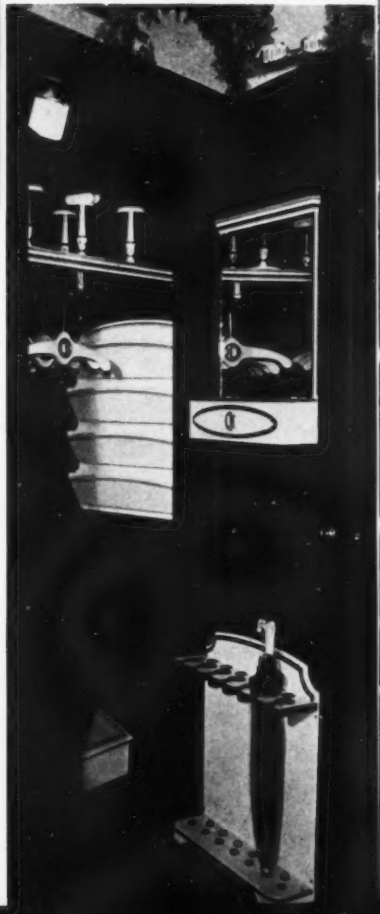
In choosing fabrics to be used in closet accessories, the period of historical design of the house must be followed. For example, in a recently completed home in Maryland where the house and furniture were Early American, all the closet accessories and shelf pads were covered in plain quilted chintzes, figured chintzes, and quaint percales, bound in grosgrain ribbon. Satins, moirés, or velvets would not have been appropriate with canopied mahogany beds and old highboys. Yet satins, velvets and moirés bound in plissé ribbon were used effectively in a Louis XV apartment.

A complete bed and table linen trousseau is arranged here for the interior designer. Included is a smartly stitched down quilt, bed linen in two colors, appliquéd china silk blanket cover, embroidered and hemstitched luncheon table, breakfast tray and tea table sets, and a formal damask dinner set. The monogramming exemplifies the newest preferences in needlework. Léron, Inc.

Opposite is shown an excellent example of the perfectly equipped linen closet, as it is completed by the interior designer. Every detail has been carefully considered. Open painted shelves accommodate bath and bed linens, and sliding trays are placed below for table and guest linens arranged in separate color schemes; blankets, pillows and down quilts are stored in the deep drawers on the floor. Mrs. George Herzog, Interior Designer.



Shown in detail at the left is an attractive clothes closet designed and outfitted by Hortense Hewitt Co. The color scheme is peach and blue, and every detail has been consistently and carefully planned, from the blanket boxes and hat stands to the padded and scented hangers and garment bags. The emerald and white hall closet below is conveniently outfitted with specially designed and monogrammed wood fixtures, of which the pocket for bags is an original idea. Betty Mindlin, Interior Designer.



The strictly tailored closet composed entirely of sections of drawers, cabinets, shelves and sliding trays is extremely practical and smart. Since this type of closet is made up of wood, either painted or in natural tones, it is easy to keep clean and retains its fresh, orderly appearance. This kind of closet is not only suited for linens but can be fashioned for wearing apparel.

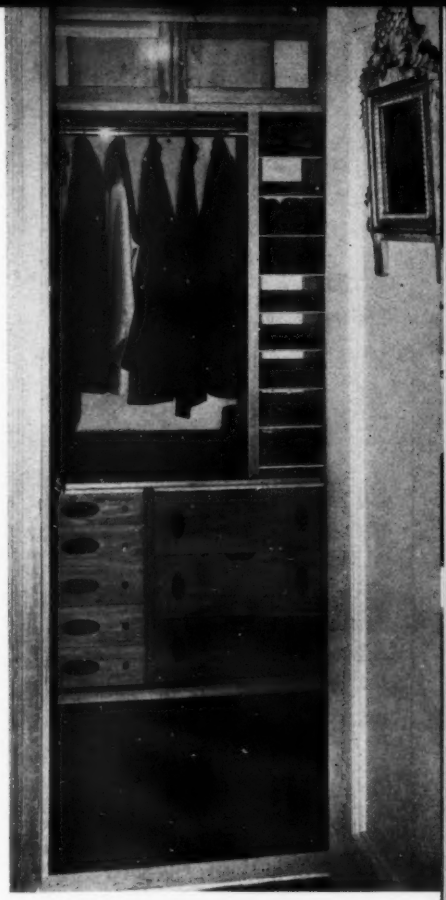
The ideally lighted closet is the one which has automatic lights that go on when the door is open and off when it is shut. Ventilation should also be provided for, and it may be accomplished by various methods: if there is no window in an outside wall, a substitute might be made by cutting one in the inside wall which connects with another closet, or louvres can be put in.

In choosing backgrounds for closets, painted walls to match the color of the room are probably the simplest to install and the most durable. Sometimes to give a smart bandbox effect, a striped wallpaper or one with small nosegays or all-over motif, if not too large, makes an attractive background for hangers, hat stands, boxes, dress bags, in plain colors. The colors in the wallpaper design may be effectively brought out in the color of the fabric and its binding, used in the closet accessories.

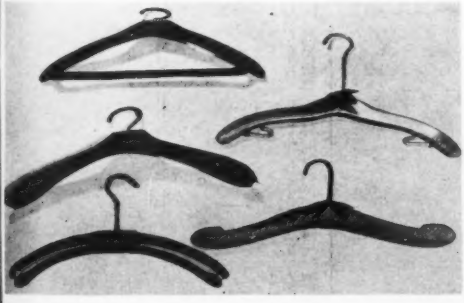
Instead of using wallpaper, fabrics can be applied on the walls. In a Modern bachelor apartment, the walls, shelves and sweater boxes were done in striped bed ticking of pale blue, French blue and Italian red stripes; the hangers were covered in Italian red moiré and had large white embroidered monograms. Shelf edgings in Italian red and French blue moss harmonized with the blue walls and the Italian red draperies at the bedroom windows.

Although the color scheme and style of the closet is determined by the period of the bed room or the house itself, the selection of the various types of accessories depends upon the preference of the client.

There are all sorts of bags for use in the closet: garment bags for dresses, suits, or fur coats; shoe bags, with a pocket for each shoe and laundry bags. These will be found in a variety of materials, such



There is a place for everything in the ship-shape gentleman's closet shown above, by Aguilar Tailored Closets. The lovely closet accessories, below, include specially designed hat stands, line bands, skirt hanger and fur coat hanger, from Hortense Hewitt Co. The scented slipper tips and lingerie envelope with embroidered coronet are from Prince Matchabelli, Inc. The newest efficient hangers, at left, are by Hortense Hewitt Co., except the velvet one, at extreme lower left, by Needham Hanger Co.



Candy-stripe wall paper confers distinction upon this gable space designed as a linen closet, and the compartments on the double doors increase the available storage space. Note the identifying labels on the shelves. Gertrude Stanton, Interior Designer.

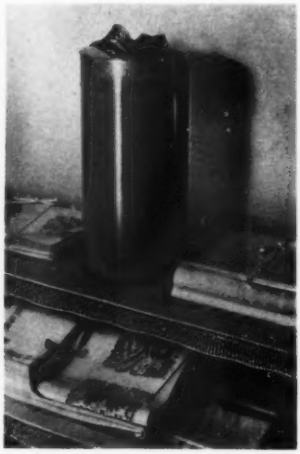
as chintz, satin, moiré, oiled silk, as well as those fabrics which have been chemically treated with oil of cedar and other chemicals that provide protection against moths and dust. The scented satin bags for gowns and furs are particularly luxurious. A wide variety of colors and patterns enables the interior designer to follow traditional or Modern trends in harmony.

In selecting garment bags, however, it is important to notice whether the revolving type of hanger has been used. In all of the better bags, this type is employed, since it is non-tipping and permits the bag to be turned completely around without removing the hanger from the bar or pole from which it hangs. It is also well to inspect the zipper on the opening. These

zipper closings should be stitched down securely on both the inside and outside of the bag. If the tape of the zipper fastening is not sewed securely on the inside, there is a tendency for the tape to curl resulting in faulty operation.

Utility boxes come in all sizes and shapes, and are made of such materials as to harmonize with the other accessories of the closet ensemble. The quilted satin boxes are particularly lovely, but there are others covered and lined with cloth or paper. Many of these, however, are cheaply constructed and are scarcely worth buying. The trend toward the use of transparent boxes and containers made of plastics for

Continued on page 74



Transparent Plastacele storage boxes for linen closets, Joseph H. Meyer Bros.; above smartly monogrammed luxurious bath linens, Mossé, Inc.

The dressing alcove, right, separated from a large hall by colorful crewel hangings, has been very cleverly adapted from an old unused closet. Gerhard Karplus, Interior Designer.

COMPETITION FOR RADIO CABINET

ELECTRIC COMPANY THROUGH

I PURPOSE

The purpose of this Competition is to obtain from designers and students of design everywhere original designs for attractive radio cabinets that can be produced readily in manufacture and be desirable items of furniture in the home.

II SPONSORSHIP

This Competition is sponsored by the Radio and Television Department of the General Electric Company, Bridgeport, Connecticut.

III PERIOD OF COMPETITION

The period of this Competition shall extend to December 15, 1939. All entries shall be addressed to Mr. Harry V. Anderson, INTERIOR DESIGN AND DECORATION, 30 Rockefeller Plaza, New York City, and must be postmarked not later than midnight, December 15, 1939.

IV PRIZE AWARDS

Prizes totaling $1550. minimum will be awarded. There will be a Grand Prize of $500. for the best designed cabinet of the entire Competition. In addition there will be other awards as follows:

Table Model		Console Model	
First prize	$300	First prize	$300
Second prize ..	150	Second prize ..	150
Third prize	75	Third prize	75

Duplicate prizes will be awarded in the event of ties.

Several awards of Honorable Mention will be made, the number being left to the discretion of the judges, and each will be an award of $25.

V WHO MAY COMPETE

In order to simplify the classification of participants, and to obviate any limitations as to their eligibility, it is agreed to make the Competition open to everyone except persons connected with the General Electric Company or INTERIOR DESIGN AND DECORATION Magazine, or members of their immediate families.

VI JUDGES

The judges of this Competition shall be: Mr. Harry V. Anderson, Editor of INTERIOR DESIGN AND DECORATION, who will serve as Chairman; Miss Virginia Conner, Interior Designer; Mr. Dan Cooper, Interior Designer; Mr. Wm. A. Kimbel, Interior Designer; Mr. Theodore Simpson, Interior Designer; and Mr. Edward Stone, Architect. Mr. P. F. Hadlock, and Mr. Ray Patten, of General Electric Company, will act as consultants to the judges. The decision of these judges will be final. If for any reason any of the persons named are unable or unwilling to serve as such judges, substitutes may be named by the General Elecrtic Company.

VII THE PROBLEMS

This competition is to be decided on the basis of designs for two different radio models—Table Model and Console Model—with a First Prize, Second Prize, and Third

DESIGNS SPONSORED BY GENERAL INTERIOR DESIGN AND DECORATION

Prize *for each*, as well as a Grand Prize and several Honorable Mention awards, the number being left to the discretion of the judges, as stated in paragraph IV.

VIII SPECIFICATIONS

The entrants are limited in no way in their design, inasmuch as each model is to be left entirely to the originality of the design. No limitations whatever are placed on either size or shape of the design. Conventional forms need not be followed, and no limitations are set on the type of materials specified for the manufacture of the radio models. The participant should, however, specify clearly the materials which are selected for use in his or her radio model.

IX THE REQUIRED DRAWINGS

Each design shall be rendered in full, true colors as they will actually appear in the model of radio. There shall be shown (1) a plan of the design, and (2) the elevations of the cabinet, and (3) a finished perspective rendering of the cabinet of the radio model as it will appear in the room. The drawings may be in any permanent, non-rubbing medium selected by the designer, drawn to the scale of 1½″=1′ for the console model, and 3″=1′ for the table model. Designs should be submitted on stiff illustration board, measuring 15″ x 22″. There should be a single ink border line ½″ from the edge of the sheet on all sides. The words, RADIO CABINET DESIGN FOR GENERAL ELECTRIC COMPANY should be lettered on each sheet submitted. Each drawing should be self-explanatory. The participant should mark the back of each separate design with his name and address in simple lettering, and this identification should be covered with a piece of opaque white paper in order that all entries be anonymous at the time of their submission to the judges.

X SPECIAL DIAGRAMS

In addition to the above drawings there should be incorporated a dial or tuning control treatment with each design submitted. This may be either by keys, rotating discs or any type of control that the designer may choose.

XI DISPOSAL OF DESIGNS

All prize-winning and honorable mention entries will become the property of General Electric Company, with the full right to use or dispose of such designs without any other compensation than the payment of the prize or prizes awarded therefor. All other drawings will be returned to the entrants after the announcement of the prize-winning awards. Each competitor by submitting an entry shall be considered to have accepted all the stipulations of this competition.

XII ANNOUNCEMENT OF WINNERS

All winners will be notified by mail on or about January 1, 1940, and at that time prize monies will be distributed and unsuccessful entries returned.

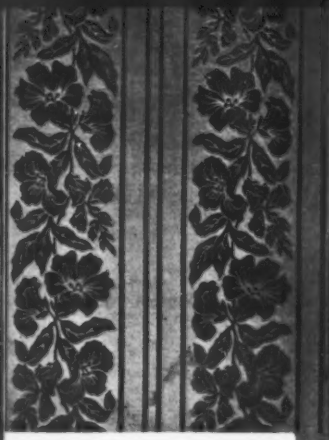
Entry blank may be obtained by addressing a request to Mr. Harry V. Anderson, INTERIOR DESIGN AND DECORATION, 30 Rockefeller Plaza, New York City.

WEAVES AND PATTERNS

With the changing seasons, which mainly are responsible for the continual additions to fabric lines, come numerous patterns and weaves to complement the interior designing. Certain climates demand particular textures; individual designs are inspired by climatic changes and these will find use no matter for which section of the country they are chosen. In casting about for autumn trends which will lead on into the winter, the vistas widen to cope with the increasing demand for new fabrics of every description loomed from yarns hitherto unthought of There is a greater richness in all the lines, reminiscent of ten years or more ago, noticeable especially in the more lavish patterns and types of materials used.

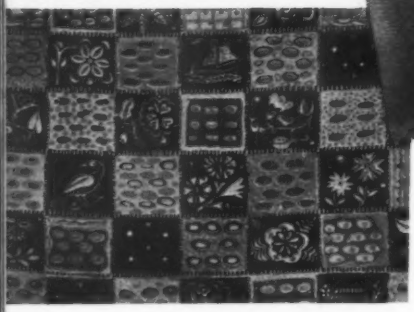
Patterns grow even more bold in the Modern fabrics, of which there are several new lines, none of which are as expensive as their appearance would suggest. Hand printing makes the selection of patterns extensive and lends a softer appearance, getting away from the machine-made look; washable and sunfast, they qualify unconditionally even in the judgment of the most critical. Unique motifs give added zest, as, for example, starfish, barnacles and coral twine about a column between which large jelly fish sway in motion to the water. Where

Opposite page, clockwise: brocade of Fiberglas, woven of pure glass fibers in soft blue and silver, J. H. Thorp & Co.; hand-woven wool brocade on natural linen ground, Scalamandré Silks, Inc.; calla-lily stripe in striking color combinations, Arthur H. Lee & Sons; figured frisé of richer design with matching stripe, woodrose tone, H. B. Lehman-Connor Co.; and rayure satin in brown and écru with all-over pattern, Johnson & Faulkner, Inc. Above, clockwise: "Trade Winds," imaginative design on linen of any color, Dan Cooper, Inc.; budding branches of green leaves and red blossoms on heavy textural cotton, Jomour Fabrics; "Perisphere," contemporary Modern design in red on white linen, Dan Cooper, Inc.; Louma Hand Print in brilliant colors, Morning Glory pattern, Brunschwig & Fils, Inc.; three new mohair casements in pastel shades, L. C. Chase & Co.; reversible cotton broderie in five colors, H.B. Lehman-Connor Co.; all-silk hand-woven damask, Scalamandré Silks, Inc.



the printing screens touch lightly in spots an interesting, uneven effect is produced. Fern green eucalyptus leaves pattern their way over a porous weave; a plainer type gives the effect of rice paper; fish nets knotted to form stripes, diamonds or cross-stiches make other softly hung window and wall treatments.

Fabrics from foreign countries bearing vignettes of their native land are delightfully representative of the beauties of the countryside and are charmingly presented in heavy cotton and linen combinations with the patterns copied from old Dutch tiles. An imported glazed chintz panel was inspired from a grille door of a Paris mansion; its fresco colorings and antiqued effect lends a dramatic quality.



Above, clockwise: gray cut velvet stripe on citron yellow satin ground, F. Schumacher & Co.; hand-loomed curtain panel of chenille and textural weave, Lili Blumenau; pomgranates in blue and green on aqua ground, Louma Hand Print, Brunschwig & Fils, Inc.; Dutch fabric from porcelain tiles, printed on heavy linen and cotton, Harold M. Schwartz: and stitched brocade with green and blue flowers on lemon yellow ground, J. H. Thorp & Co. Opposite page, left to right: fringed diagonal stripe in lacquer red and écru, Stroheim & Romann; brocatelle of Chinese bamboo design, S. Graham Wilson Co. distributed by E. A. Seeley Co.; bowknot damask in soft Sea Spray green, Kirtland & Wolff, Inc.; Sanvale fabric, "Carlisle" pattern from old document, L. C. Chase & Co.; self-toned mercerized cotton, Arthur H. Lee & Sons; and quilted leather in plume scrolls, Steiner Studio Corp.

Stripes appear at their zenith this season, with the largest stock ever before carried now available in a wide choice of colors and varied patterns combining motifs either in an all-over effect or within the stripe itself. The colors all tie in with the other types of fabrics found in the line. A blackamoor stripe, typical of the period even to the exact deep shades of black, red and green, is one of those most outstanding. Prints which formerly appeared on sateen or chintz are more frequently found on voile, silk mesh and pongee. One unusual fabric is printed with scenes of historic sporting events copied from old photographs taken at the time.

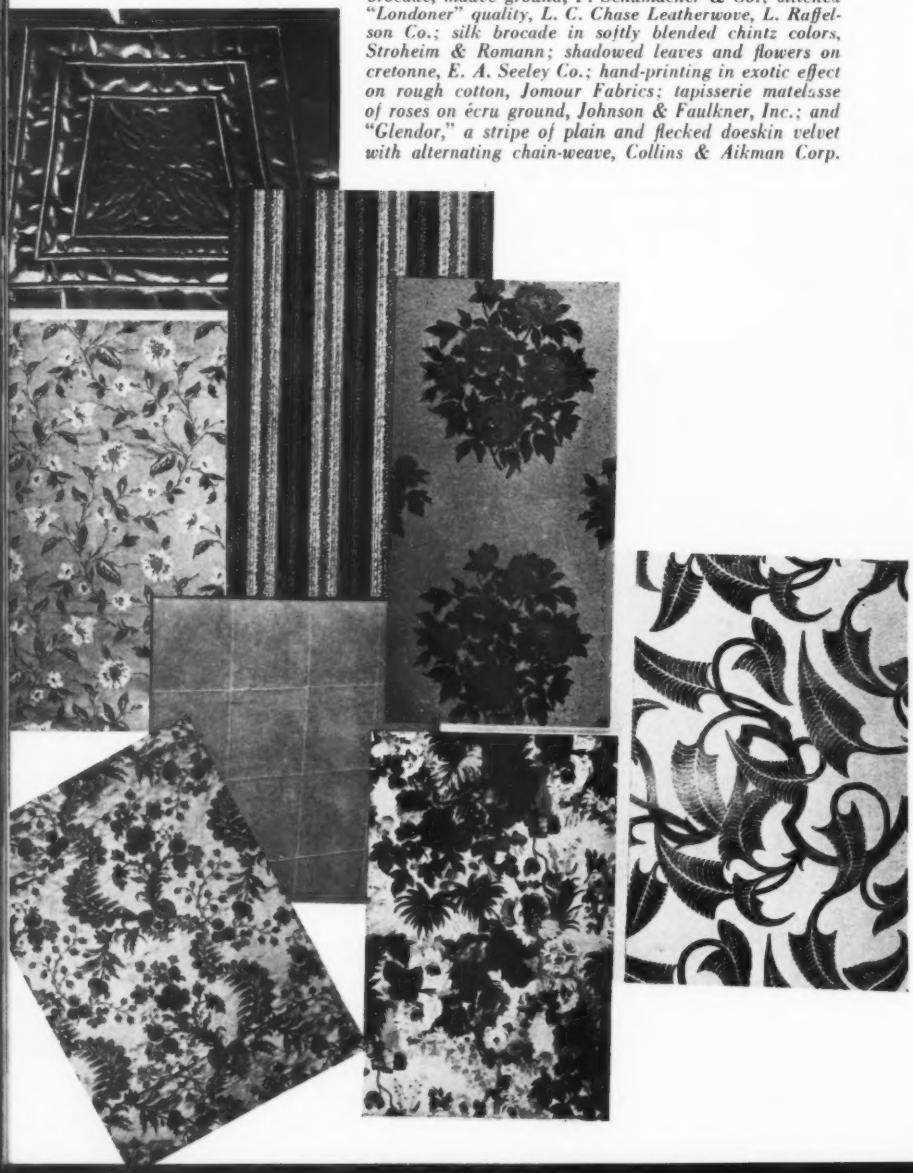
Another noticeable trend is toward the introduction of one particular fabric, generally a damask or matelassé, brought about by the demand for just such a fabric as this when only one upholstered piece is being done at a time. Its chintz colorings tie in with the other colors used in the room.

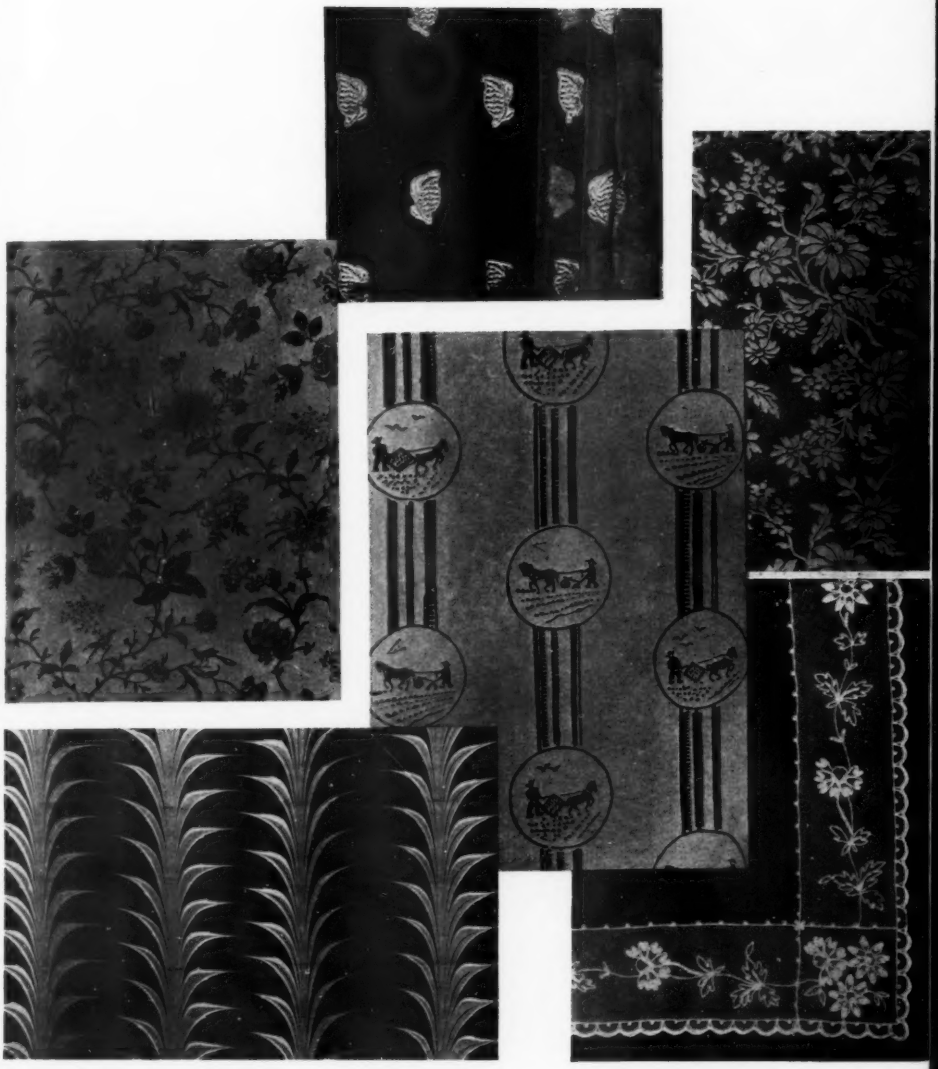
Materials woven from threads made of glass are still in their infancy, but all indications point toward a sheerer weight for casements. Colored prints, heavy and sheer alike, or pastel plaids and stripes are just about to appear in a variety of forms. Also in a light weight glass material are some charming patterns, as billowy as clouds,

printed on crisp white grounds. A star-studded ribbon crown circles about on one, colored feathers flutter over another and garlands of white flowers are distributed over a rose beige background on a third.

In the hand-loomed field the possibilities are limitless, and the growth of this industry is still advancing steadily as more and more designers find it especially satisfactory inasmuch as they can obtain the texture and particular color needed. There is no longer a great delay in having orders filled, and the results are winning wide appreciation for the fine textural qualities.

Counter clockwise: quilted leather chair seat in jade green, Steiner Studio Corp.; mille fleurs pattern in heavy brocade, mauve ground, F. Schumacher & Co.; stitched "Londoner" quality, L. C. Chase Leatherwove, L. Raffelson Co.; silk brocade in softly blended chintz colors, Stroheim & Romann; shadowed leaves and flowers on cretonne, E. A. Seeley Co.; hand-printing in exotic effect on rough cotton, Jomour Fabrics; tapisserie matelasse of roses on écru ground, Johnson & Faulkner, Inc.; and "Glendor," a stripe of plain and flecked doeskin velvet with alternating chain-weave, Collins & Aikman Corp.





Top row: May floral sprays on imported French glazed chintz, Richard E. Thibaut, Inc.; rayon casement with silk leaf embroidery, Richard E. Thibaut, Inc.; twining floral motifs on Swiss figured voile, E. C. Carter & Son. Lower row; gelatin process print in unusual colors, Ronald Grose, Inc.; "Farmer," gay Dutch fabric in red, white and blue on thin cotton, Harold M. Schwartz; and embroidered Swiss Brussels lace curtain, full length, E. C. Carter & Son.

PLANNING THE CHILD'S ROOM

The child's room is probably the only room in the house that, logically and necessarily, goes through several metamorphoses. It may at first be a nursery, but since the child is not always an infant, the room must keep pace with the growing youngster and grow and develop along with him.

It is generally conceded that buying children's furniture with an eye to the future is the most sensible way. Few clients can afford to scrap furniture every few years, with the result that pieces are selected with emphasis on adaptability as well as charm and comfort. The functional Modern ensembles of cribs, chests and chairs can be used as the child grows older. Manufacturers are now showing cribs that can later be transformed into beds, while chests can be fitted together to make cabinets and desks to fit the needs of the older child. The bassinet on wheels is ideal for the small baby. Whether this is to be a Cinderella type with flounces and frills, or merely plain and practical depends, of course, upon the budget of the client. When the crib stage arrives, thought naturally turns toward protection—solid end panels to ward off draughts, and side rails to make certain that baby stays in bed. A companion bed to

The color scheme of this room is red, white and blue. Elizabeth Peacock, Interior Designer. Animal cushions from Relaxon Products, Continental Cushion Spring Company.

This group of furniture in the Swedish manner is an example of the type that is good from "crib to college." The attractive wall paper frieze harmonizes with the other decorative motifs on furniture and closet door. Childhood, Inc.

harmonize with the child's furniture may be had for the nurse.

Even period furniture is appropriately used in the child's room provided some forethought is given to the selection. For example, a small desk or chest in a period style can be but the beginning for the older child's group of furniture.

Despite the fact that children's furniture should be purchased with the idea of "growing design" ever in mind, a fact of paramount importance remains to be reckoned with: the furniture is for the child's use and should be scaled and designed proportionately. A high chest of drawers, the top of which the child can scarcely see, let alone reach, is likely to be bewildering. Chairs, mirrors and clothes racks should be usable and not make the child feel dwarfed.

Much of the infant's and younger child's furniture is painted or enameled in the subtle and somewhat lifeless pinks and blues. Stencils of the familiar nursery rhyme characters are found on many pieces as well as on the walls of the room. As far as the use of such designs is concerned, it is satisfactory provided taste runs along such lines, more particularly if the furniture can be scraped and refinished when the child outgrows his nursery fancies. There seems to be somewhat of a trend away from these stereotyped colors and motifs, however. This trend may be due to the fact that child psychologists claim that the vivid, primary colors hold more interest for the young child than the traditional pinks and blues. In addition to this, it is said that the child will learn to recognize colors more readily if he is surrounded by colors that possess character and verve.

When it comes to the walls and floors, the practical aspect again comes to the fore. Washable wall paper or one of the synthetic wall coverings will not only satisfy the practical angle, but are decorative and charming as well. A rather ingenious way of warding off the "handwriting on the wall" is to install a small blackboard on one of

The charm of this French Provincial room reflects the beauty of grown-up's furniture. The canopied bed and miniature chaise longue will delight the 'teen age girl, and the rug is a sophisticated note that will also be appreciated. Elizabeth Brown, Interior Designer. Furniture from Bartley Furniture, Ltd.

the walls. The glass blackboards in color are new and satisfactory. Linoleum, in appropriate colors and patterns, is always good for the floor in a child's room. If rugs must be used, small washable throw rugs will complete the utilitarian picture.

Accessories for the child's room deserve a great deal of consideration. Vases with fresh flowers, china animals and lamps may enhance the attractiveness of the room, but if they are hazardous as well as decorative, then they have no place in the scheme of things. Wall brackets can take the place of the vases; suitable pictures can be more educational than china animals; while the scientifically correct methods of indirect lighting are far more practical than lamps which can be pulled or pushed off tables.

A clock in the nursery is a necessity. One nursery had a particularly attractive electric wall clock. The dial, with hands and numbers in bright colors, was large and the mechanism was set into the wall making the face flush with the wall.

Not part of the child's room proper, but of considerable importance, is an adjoining kitchenette. Here the facilities are provided for the nurse in preparing the baby's formula and the young child's food. If the children's quarters are situated in a separate wing of the house, such a kitchenette is especially convenient. As the children grow older, this little kitchen will be a delight to them for tea parties and bedtime snacks.

Children in their 'teen age will, quite naturally, have very individualized tastes.

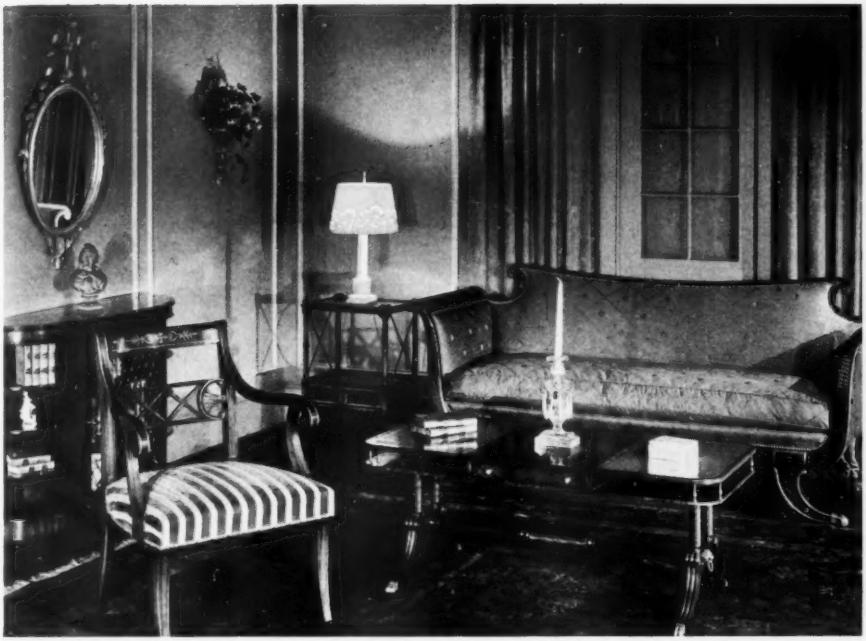
The crib with peasant decoration and solid end panels can later be converted into a bed, Nursery Furniture Company, Inc. Restraint in the use of frills on the hand-covered hood characterize this wicker bassinet. Corrado Nursery Furniture Mfg. Co.

A fireplace in the room to give it an air of bedroom-study would probably delight any boy or girl. The young lady may be wishing for a graceful, canopied bed, a dressing table with a flounce, a comfortable chair or two covered in bright chintz, and perhaps a chaise longue—all miniature replicas of mother's room, even to colorful curtains and cushions.

The boy, too, will want his comfortable chairs, reading lamp, and efficiently styled desk. Shelves for books and trophies, closets and cupboards for housing hobbies, and sport equipment should be ample in both a girl's and boy's room.

If furniture and furnishings are wisely chosen in the early years, little will have to be replaced when the 'teen age comes along.

This Modern ensemble will provide an atmosphere of delicate charm and beauty for the younger child's room. The attractive blue and yellow bunnies and fawns add a fine touch of juvenile interest, while the simple, rounded lines of the various pieces are strikingly graceful. Lullabye Furniture Corporation.



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IN THE DINING ROOM, Mr. Kahn effectively combined a modern wall and window treatment with Duncan Phyfe furniture and Alexander Smith Caracul Broadloom Carpet.

FOR THE LIVING ROOM, which was designed as a background for Mr. Kahn's art treaures from the Malayan Straits. Alexander Smith Caracul Broadloom Carpet also was chosen.

ADAPTING MODERN COLOR SCHEMES TO TRADITIONAL DESIGNS

Continued from page 36

by the brighter notes of crystal and old silver.

Two large windows with curtains of a striking hand-blocked cretonne patterned in shades of yellow, black, white and green form one wall of the comfortable game room. The walls and ceiling are pale olive green, and the floor, a deeper shade of the same color, forms a background for a large circular hand-knotted rug developed in tones of yellow, green and brown. The arm chairs in this room are covered in leather of a light mustard color, and the bridge group and coffee table, before the sofa, are covered in black kidskin. Upholstered chairs and sofa contribute a dramatic note of brown and yellow stripes. The yellow and white lamps on the tables flanking the sofa were made by hand in Morocco and are of special interest in that the potter endeavored to achieve in porcelain the same type of design and coloration associated with the Fortuny prints. Black and white in curtains, bridge table group and the glass mats of fine sporting prints add a final dash of casualness to this livable room.

Muted tones characterize the color scheme of the main bedroom: walls are a champagne color, the carpet is turquoise chenille and the curtains are peacock blue strié taffeta. A contrasting chartreuse note is evidenced in the silk velvet upholstery of the chaise longue and the arm chair, and in the taffeta flounce of the dressing table. A painted Louis Quinze bed is upholstered in a fine brocade that repeats the tones of the room's color scheme, with notes of pale coral for contrast. The commodes and occasional tables are finished in an antique French walnut color that combines well with the heightened tones in the group of framed mezzotints.

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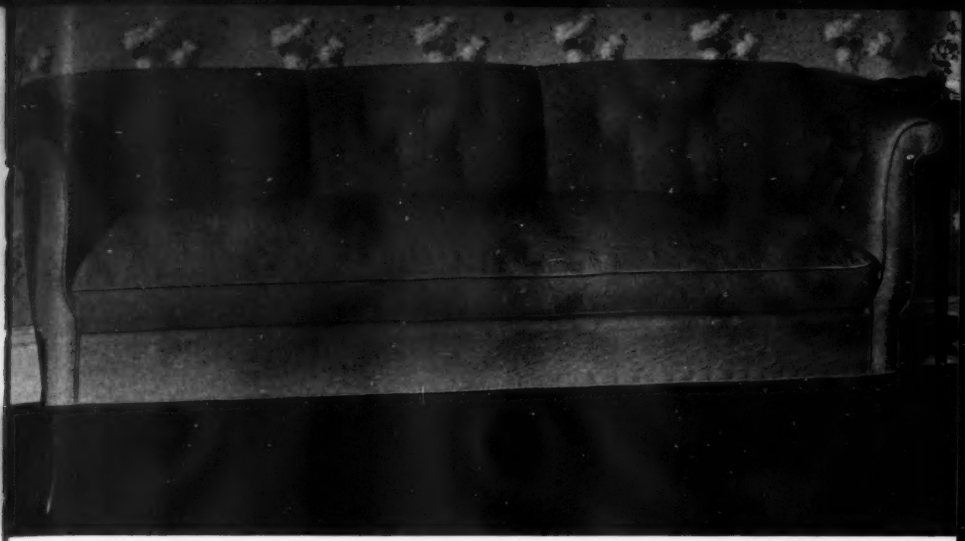

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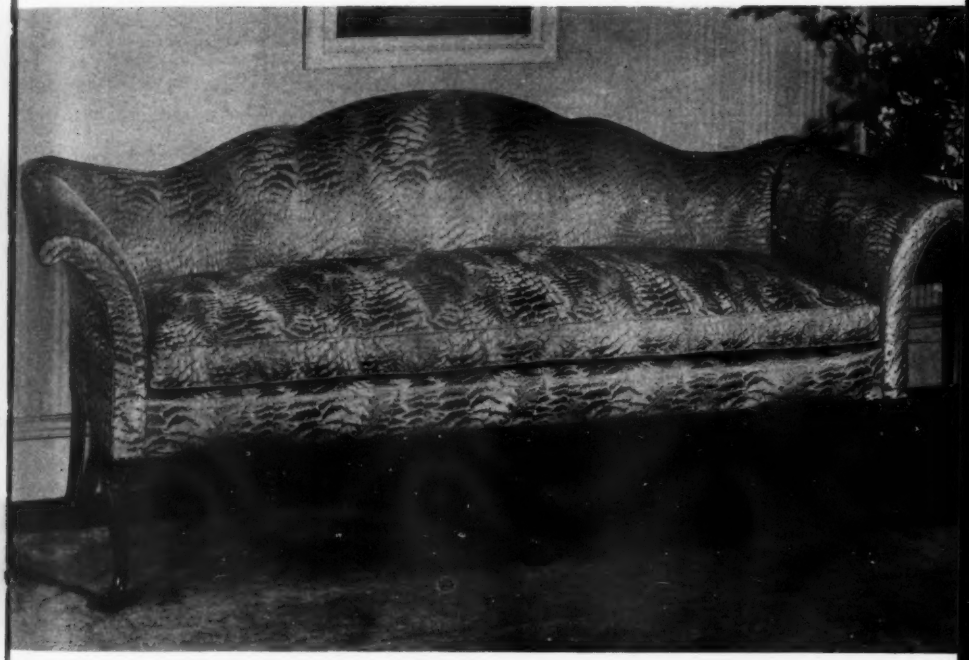

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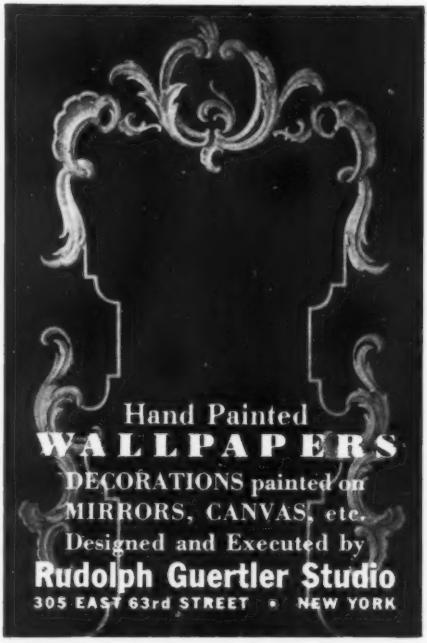

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POSITIVE COLORS

for TINTING and DECORATING

CLOSETED CHARM

Continued from page 49

hats, gloves, blankets and the like is very practical, for the articles in these containers can be seen at a glance. More than that, these plastic containers can be kept clean and fresh with a damp cloth.

Racks, too, play an important part in the closet. There is one clothes closet rack which comes in standard lengths of two, three and four feet, or on special order it is made to fit the space exactly. This rack can be mounted on any wall and provides a full-length out-of-the-way hanger bar for coats, suits, and dresses, as well as a full-length shoe shelf, a ventilated hat shelf with dust cover, a general utility shelf, and two ample belt and tie racks. This rack is decidedly practical, though not quite so decorative as others.

It is important to note that rods and bars are placed at a proper distance from the floor. These can be had in chromium, stainless steel, brass or painted wood. Various types of tie holders are available in metal, wood or plastic materials.

Hat stands are not only a convenience but serve to lengthen the life of the hats by decreasing the cleaning and blocking bills. The wood stands are smart, while those in the clear and colored plastic are decorative and colorful. The stubby or short stands with a rather broad base and top are the most practical, since they do not topple over when one removes a hat.

And now we come to the hanger which is no longer the plebian article that it once was, since there are hundreds of different types now on the market. The wood and metal hangers are being supplemented by those fabricated of plastics, Lucite in particular, and by the covered or padded hangers. The latter are wood hangers covered with velvet, satin or some other material. These are often scented—just an added touch of luxury. The size and shape of the hanger are important considerations, in order that proper support may be given to the garment. Some of the hangers for men that are now on the market are rather wide and long. They are excellent for keeping the shoulders of men's coats and jackets firm and smooth. Various types of patented hangers with clips are now available in the market.

The gowns by MILGRIM . . . The room by P-E-D-A-C, New York.

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MIRRORS AS A MOTIF IN DESIGN

Continued from page 42

Mirrors placed between windows enhance their apparent size and one may connect two or more to be decorated as one group of windows. Draperies hung over such an arrangement frequently give dignity to an otherwise ordinary room. Mirrors serving as a border around a window frame are lovely in some decorative schemes. Mirrors lining an alcove or a recess made by a dormer window furnish an interesting motif. In the latter case, a dressing table effect can be created by having the table on a level with the window sill.

Screens made of mirrors will hide a bedroom lavatory or cooking equipment, or conceal an objectionable corner anywhere. Such an arrangement can also provide privacy for passageways or for sick rooms.

Mirrors liven up almost any interior. In morning rooms or breakfast nooks, mirrors enable the person who sits facing an inner wall to view the out of doors. Similarly, in a summer cottage, by the sea or in the mountains, mirrors help to bring the gorgeous scenic effects indoors.

The hall, especially if small, is one of the places where a mirror is most effective; for there it can give a glimpse of the spacious adjoining rooms. It also creates a more hospitable atmosphere to the entrance passageway. The sun room looks twice as large and is much lighter when one side of it consists of mirrors. And ferns, flowers and fountains appear more beautiful when reflected in mirrored surfaces.

Mirrors are particularly lovely in the living room. If the room is too small, they can serve to enhance the apparent size of it; and if it is of unpleasing dimensions, they can camouflage it into one of correct proportions. The narrow sitting room, for example, that resembles a passageway can be transformed into a spacious place through an optical illusion produced by means of mirrors. If a room has a low ceiling, a mirror overhead will conceal that fact. Long panel mirrors placed vertically on the walls emphasize the long lines of the room and contribute an effect of height, while those hung horizontally will have the opposite effect.

Continued on page 80

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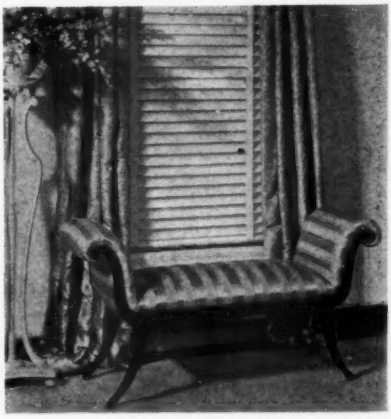

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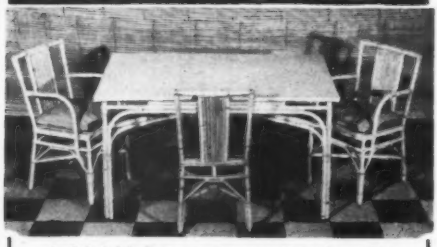

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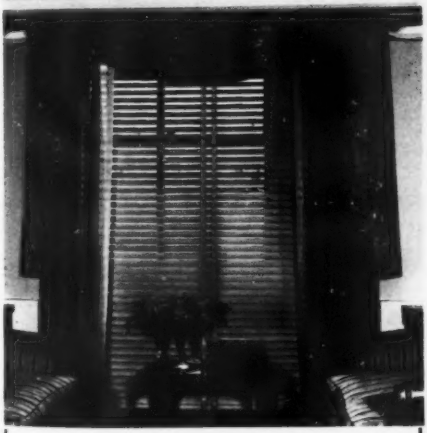

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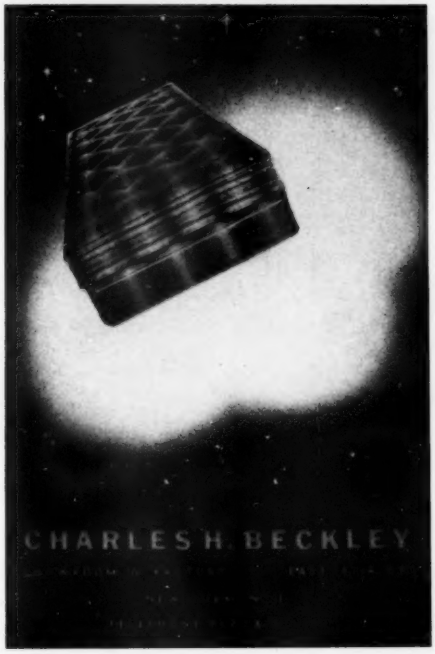

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MIRRORS AS A MOTIF IN DESIGN

Continued from page 76

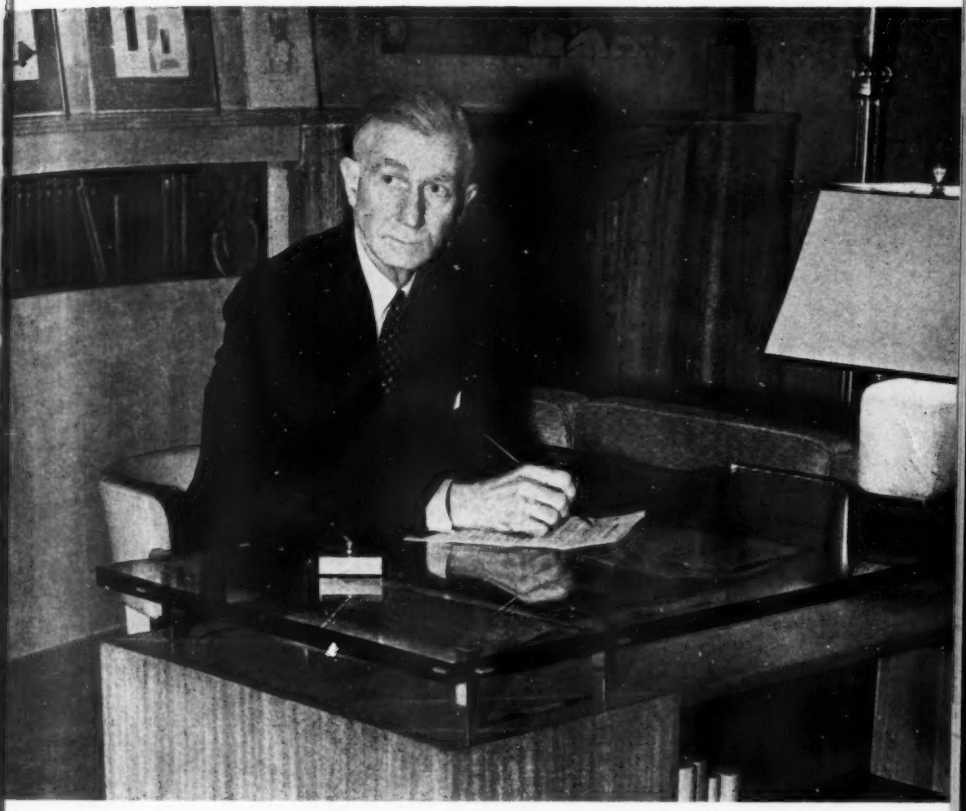
A mirror around the mantel makes the room more majestic in appearance and may be made the center of interest. A similar effect, on a smaller scale, can be created by surrounding the opening of a fireplace with a mirror. A beautiful picture, pieces of furniture, and rare objets d'art placed in front of a mirror may all have their decorative effect doubled. This economical feature of the use of mirrors should not be overlooked for the results are the same as if twice the amount had been spent for elaborate furnishings. With mirrors the specially strong points in certain architectural features can be emphasized through perfect reflections. Mirrors also repeat color accents in a most satisfactory fashion.

Mirrors in a room where there is not a sufficient number of windows may be placed so that they reflect the openings and apparently double the number. Even false windows made of mirrors overhung with Venetian blinds can be used to obtain balance in a room, and arched doorways lined with mirrors are interesting.

In large rooms, banquet halls, theater lobbies, and restaurants, mirrors give a glittering, sparking effect desirable in such places, as bright lights apparently put the crowd in a gay spending mood. They also serve to increase the apparent size of the place. Support-pilasters or necessary partitions can have their identity cleverly concealed when they are covered with mirrors. The mirrors can be broken up into sections if an effect of that kind is desired, or if the matter of scale in composition is a factor. Basement cafés are able to display their dining rooms effectively to the passing public through mirrors located on the landing of the stairway leading to them. Mirrors often serve to show attractive corners of the room which might otherwise be lost to the eye of the audience. A theater looks much more palatial when mirrors are used in its foyer, and would any lounge be luxurious without large mirrors? The smarter the shop or hotel, it seems, usually the more mirrors it contains. While mirrors in various places produce a gay, glittering atmosphere, the opposite effect can be achieved by using colored or etched mirrors along with in-

Continued on page 84

RALPH WIDDICOMBE · DESIGNER



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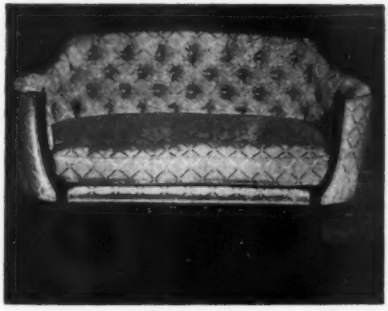

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MIRRORS AS A MOTIF IN DESIGN

Continued from page 80

direct lighting. Decorated mirrors may supply the same effect produced by plain mirrors without perfect reflections, which in some schemes may not be desirable.

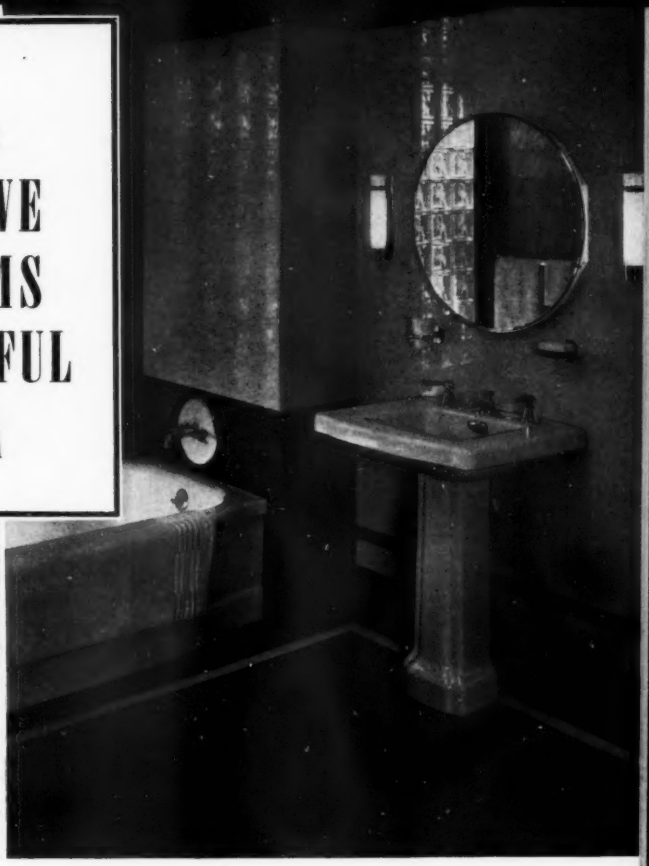
Faded pictures can be replaced with mirrors if the frame is especially beautiful or happens to be an antique. And pictures bordered with mirrors give a Modern accent to any room. In modern furnishings, mirror tops are to be found on coffee, dining, and dressing tables. These reflect effectively any flowers, vases, placed on them and also protect the furnishings from damage from moisture, cigarettes and cocktails. Old furniture with scarred surfaces can be remodeled effectively by adding mirror tops. There are many accessories which are decorated effectively with mirrors—such as cigarette cases, book ends and vases. Pedestals made up of sectional mirrors are pleasing in many places; some of these also have mirror tops to reflect various objects. Attractive receptacles for potted plants can be made from mirrors; in fact almost any decorative object can be fashioned from them. Shelves on either side of the fireplace or étagères in the corners are beautiful made of mirrors or with mirror backs. Such shelves naturally are used for only a few books here and there along with uncrowded objets d'art so that their loveliness can be repeated by their reflections.

Bathrooms are usually made of minimum proportions for the sake of economy, but mirrors on the walls enhance their apparent size and are far more interesting than tile, which may even have colored mirrors substituted to carry out a certain color scheme.

There is no end to the variety of shapes in mirrors. If a room has too many square cornered furnishings, such as tables, pictures, rugs, etc., an oval or round mirror can furnish a refreshing relief; likewise where circular shapes are too abundant, the simple lines of a straight sided mirror will provide a pleasing contrast for the artistic eye.

The great advantage of mirrors to the interior designer is that they can be used to break up wall space and still provide a place for furnishings, as furniture can be put in front of them without detracting from the decorative effect.

Plan DISTINCTIVE BATHROOMS WITH BEAUTIFUL CARRARA



● The striking appearance of this bathroom is due to colorful Carrara walls, effectively designed in two tones of green and black. Standard Carrara colors include: white, ivory, gray, beige, jade, forest green and black. Trim colors are: wine, orange and Rembrandt blue.

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The market of entirely new products is sparkling with the touch of creativeness, and designers, manufacturers and shop owners are finding that anything from bibelots to barrels can be converted into a highly decorative feature the moment a fresh interpretation or unusual twist is added.

FLOOR COVERINGS

The new *Andover* tri-tone corn tassel pattern made by the Mohawk Carpet Mills has proved to be the fastest selling pattern ever made by this manufacturer; another recent addition, which also appears to be a sensation, is a curved leaf spray of bold design in self tones. This pattern, one of the *Customade* rugs and carpets, is equally appropriate for either period or Modern settings. The moresqued French blue or maroon colors, you will find, are excellent color foundations for schemes to remember.

The Persian Rug Manufactory is as excited as you will be over the imported new needlepoint rugs which are of a coarser texture than most familiar examples, yet they have the most distinctive patterns—all with melting colors tying the designs together. You will marvel at their inexpensiveness, and will your clients be grateful! They wear especially well inasmuch as they are worked out in rough burlap-like weave.

A new product to prevent rugs from slipping has been developed by the Ward Co. It is unique in that it contains no rubber, can be cut and fitted to any size and gives a

Continued on page 90

Announcing

The opening of a greatly enlarged and beautifully designed establishment at

385 Madison Avenue

for the convenience of interior designers and their clientele.

A comprehensive collection of Living Room, Dining Room, Bedroom and occasional pieces styled to meet your professional requirements and priced to meet the economic thinking of your clients.

You are cordially invited to visit us at your convenience.

TOMLINSON of HIGH POINT

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Flower stand 4′ 6″ high.

Other designs available in sizes ranging down to 6″ and may be had in mahogany or exotic woods. Limited production. Attractive prices and descriptive catalogue mailed upon request.

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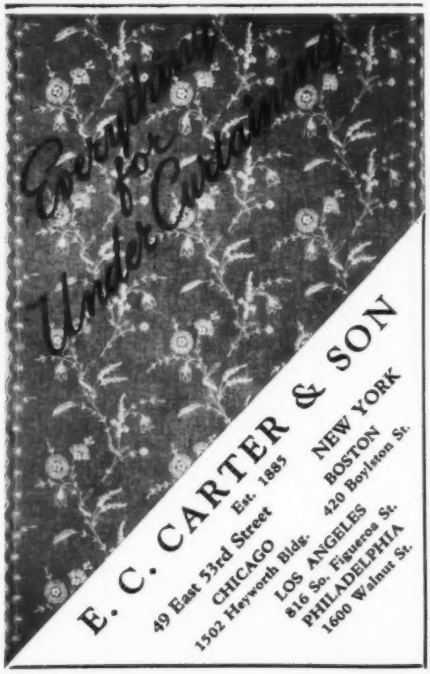
REGENCY CREDENZA

from the Regency Collection

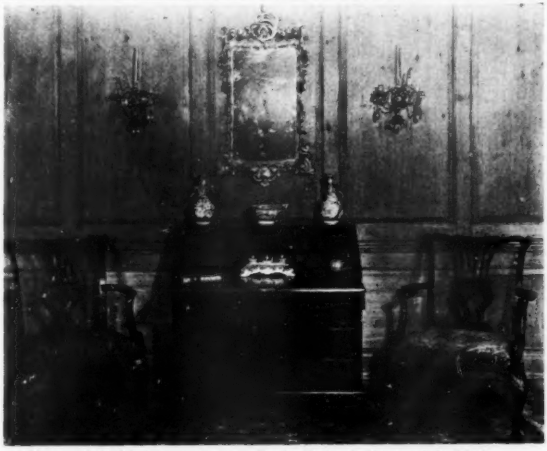
by

SURREY HOUSE

385 MADISON AVE. NEW YORK CITY



Old Oak and Pine Panelled Rooms



Pine and Marble Mantels

Chippendale Mahogany Bureau Desk, Pair of Chippendale Mahogany Arm Chairs with Needlepoint Seats.

Our Entire building consists of six floors of Fine Old English Antiques and Reproductions.

LOUIS L. ALLEN, INC.

521 MADISON AVENUE NEW YORK *BETWEEN 53RD & 54TH STREETS*

By reason of the war an oversold condition has developed in the wholesale carpet trade. Mill stocks are low — but we will have made elaborate preparations. Our stock of carpets for immediate delivery is greater than ever before

Simon Manges & Son

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NEW YORK

"Riviera"

Samples of this lovely wall decoration on request

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816 S. Figueroa St.
Los Angeles, Cal.

And note our new address:
383 Madison Avenue
New York

STYLE SLANTS

Continued from page 86

firm adhesion to the floor without being harmful in any way. It is a thin foundation, in open weave, and is washable, odorless, mothproof and cannot dry out, therefore you will find it excellent for the finest rugs. This product is distributed in New York by the Gotham Carpet Co. Interior designers will find it an "open sesame" to revisit old clients and interest new ones.

To the many ranges of rug and carpet styles carried by Charles P. Cochrane Co. are added several new colors and patterns. In the *Redfield* quality of Room-Size rugs, a two-tone leaf design in silvery green provides a new high-light; "Fantasy" is a recent design, feathery in effect, for the *Marston* line; in the Early American *Folk-style*, a new coloring is added, and *Glenfield* has four new patterns. A special trip to this showroom will be well worth your while.

The Gotham Carpet Co. has now solved one of your major problems with a new broadloom manufactured exclusively for them and to be sold exclusively to interior designers. It will not be available to furniture or department stores, nor to retail floor covering concerns. This *Rochelle* broadloom is satisfactorily priced, sold only by Gotham and you will be more than pleased with the eight stock colors made in nine, twelve, fifteen or eighteen foot widths. This is indeed the chance you have long been waiting for!

"*Asia-Craft*," made by Klearflax Linen Looms in a llama effect, is reversible, with an interesting darker warp which shows through. "*Skandia*," also from the same manufacturer, comes in such intriguing colors as Lapland brown and copper-glow.

Promenade, the carpet with the *Lokweave* processed back, is a product from the Bigelow-Sanford Carpet Co. that is really something to talk about. It has a low, loop pile giving it a plain textural effect, and comes in ten delectable colors. You will find it one of the best for long and steady wear. A new needlepoint effect is also introduced by the name of *Ceredo* which is a less expensive adaptation of the *Grospoint* weave. It, too, has the Lokweave construction and may be used as a carpet from wall-to-wall, or in *Tailor-Made* rugs.

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★ Temporary space for collections in the process of being assembled, or for surplus stock.

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Wm. R. NOE & SONS, Inc.
One Park Avenue • New York City
Lamp lighters for 65 years

STYLE SLANTS

The flexibility of size obtainable by combining the 27" squares of carved *Camille* Wilton carpet is one of its most important features; there is a minimum of waste as well, which makes it doubly useful. The pattern is graceful and not too definite, providing a solid floor covering with the necessary amount of interest. It is available in special dyes and eight standard colors which include a soft dove gray, peach tone and a honey beige. On view at the Fay Carpet Company.

Monocork, an entirely different kind of interior or exterior flooring new to this country, though it has been used successfully in England and on the Continent, is a development by the Armstrong Cork Co. It is a plastic material composed of liquid rubber, a dehydrating powder and various types of aggregates used for a filler. Its main features are that it is non-slip, wear-resistant, seamless and resilient. Its uses are wide and varied, offering many unusual features. Think it over.

The tile that has been awaited for a long time has arrived! Nairn *Linoleum Tile* of patented construction made by Congoleum-Nairn, Inc., is news because of its waterproof backing which protects the tile from water or alkali when laid over concrete. It is also perfectly adapted for use over any other type of flooring, making a perfect bond between it and the base upon which it is laid. This inlaid tile insures long wear and facilitates installation.

Chenille rugs of special quality, patterned after Savonnerie examples or in a more Modern vein, are made to order by F. Schumacher & Co. in the most delectable pastel shades imaginable. Hand-hooked *Cornwall Tri-tex*, in line with the vogue for carved rugs, is an embossed floor covering which achieves its pattern from the surface of cut and looped pile. There is no limitation to size or color.

Simon Manges & Son find a marked demand for broadloom rugs with a wool fringe all around which can be any length, though five inches seems to be the general preference. It is made to order and therefore the color of the rug can be matched exactly or the proper contrast note introduced. A new style note for you!

S. P. Skinner Co., Inc.

SUCCESSORS TO SKINNER-HILL CO., INC.

FULL LEAD ENGLISH CRYSTAL

Two decoratively useful items in our large display of imported crystal: No. 601-7 (left) mottled vase in soft tones of light green, amethyst or light blue with a clear crystal base. Height 14", Diameter 5¼"; No. 601-1 (right) a clear crystal vase available in two sizes, 10" high with 7¾" diameter or 12" high with 8¾" diameter.

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★ BOSTON, 393 Boylston Street ★ LOS ANGELES, 816 So. Figueroa St.

P. S. Prices are O. K., too!

STYLE SLANTS

The Mid-season additions to Alexander Smith & Sons Carpet Co. are in three of the lines. Four patterns showing a trend for self-toned effects are woven in blues, burgundies, greens and beige. *Floor-Plan* rugs in the closely woven figured axminster will be all over wheat and fern designs. An entirely new rug line, *Armadale*, also of the damask type, is woven in six colors and designs. Several interesting patterns have been added to *Talisman* rugs with unusually narrow borders; one is a Modern Chinese with burgundy floral sprays on a green moresque ground and a paneled hook design in wood tones.

ACCESSORIES

S. P. Skinner Co. finds quite a revival in the use of brass plaques of which they carry the English *Pearson Page* line— all authentic reproductions of old world pieces. Of this same antiqued brass there are chestnut roasters, bellows and other fireplace equipment. In the domestic line of andirons, the horseshoe and quirt or the animal heads are always good designs for country homes. You might note that this firm has recently received a large assortment of Royal Vienna porcelain lamp bases—no two alike!

No matter how often you drop into Lyman Huszagh's shop, you are forever running into something that you haven't seen there before. Notice particularly those marbleized porcelain lamp bases or the blue and white cornucopia that will look so stunning on a fine marble mantel; or again, a thistle made of crystal and golden branches—all "small things" to add the desired touch of livableness.

As the time for thinking about fireplaces begins, you will appreciate being reminded that William H. Jackson carries the andirons which combine brass and crystal balls, or solid glass bricks which slide into metal grooves. A shipment of English Regency white marble mantels has just arrived here and you will want to be the first to see them.

A screen is the one article of interior design that must be provided for before a house or apartment is complete. It is particularly necessary in the nursery or growing child's room. Ward & Rome has just

IN the Earle Theater Restaurant in Washington, D. C., designed by John Eberson, the theatrical architect, a very large amount of Formica has been used to very good effect. Of course, all the table tops are Formica. The bar and back bar are Formica and they have very striking inlays on a deep sea theme to match the designation of the room as the Neptune room. The serving counter has Formica panels and the canopy is covered with Formica. There are Formica partitions and wainscot, Formica doors.

Wide color selection, great durability, cigarette-proof surfaces, have made Formica the most popular material for the decoration of the better restaurants. When you have equipment to buy be sure to consider Formica.

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CHINESE WALLPAPER

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made up two of medium size which use three antique maps mounted over parchment at the top of each panel; the backs are covered with colorful Chinese tea paper of a minute pattern.

Nothing will confer distinction upon an interior more effectively than a note of sculpture. But if you are under the delusion that the cost is prohibitive, then you haven't seen the stunning new pieces of Limited Edition Sculpture especially created for interior designers at moderate prices, now displayed in the Robinson Galleries, 126 East 57th Street. This miracle has been made possible through the generous cooperation of the sculptors, a long period of experiment, modern methods of production and craftsmanship, and the enlargement of the number of each sculpture from one to three hundred, instead of only *one*, without deviating from the original conception in the slightest detail. These superb sculptures are not reproductions, you see, but are actual duplicate originals! And the choice of medium is cast stone, terra cotta, hard plaster, carved solid mahogany, teak and walnut. See them before your client does!

Table centerpiece arrangements can be decoratively charming by using the clear crystal animal figures imported by Paul Straub & Co. They range in subject from a mountain goat with large curling horns to a pair of ducks, hollowed out for vases. Among other items, also in this same line of glass, are pears, bunches of grapes, apples and a very streamlined rabbit.

The client who prides himself as an epicure will want the proper appointments in his kitchen with which to prepare his special dishes. And this is where the Bazar Francais steps in to solve the problem with its de luxe copperware, practically all of which is of original design. The highly polished pieces become a feature of the cupboard or wall when they are not in use.

Persistence and imagination play a great part in the collection of odd bits found at Bon Marche, for many are almost unrecognizable when first brought to light. An old Italian wood lamp base has been cut in half to make a pair of wall brackets; old music

Continued on page 104

GOTHAM CARPET Co.

PRESENTS

ROCHELLE *Tinted* BROADLOOM

Exclusive with Gotham, for Decorators' Exclusively

A SUPER QUALITY CARPET *in* SELECTED DECORATORS' COLORS

"ROCHELLE BROADLOOM" introduces a startling new idea for interior design and decoration. Here, for the first time, is a broadloom with just a slight trace or tint of color—colors that are easy to decorate to—a carpet that makes possible a light refreshing air that is not possible with regular "heavy" colors.

Many prominent interior decorators ask for a carpet of this kind. Therefore, Gotham, always first to satisfy the decorators' floor covering needs, developed "Rochelle *tinted* Broadloom"—a new super-quality carpet in eight interesting tints and colors chosen by a group of leading interior designers.

After exhaustive research and tests, it was proven conclusively that these colors and tints do not soil easily, are more practical and provide greater satisfaction because they do not show dust or lint as readily as dark colors. And, "Rochelle Broadloom" makes possible greater individuality and more distinctive interiors.

"Rochelle Broadloom" is exclusive with Gotham Carpet Co., Inc., and is sold only to accredited interior decorators—*not available elsewhere.*

Write today for a copy of the "ROCHELLE *tinted* BROADLOOM HANDBOOK" with complete set of samples and colors—sent for $5.00 to interior decorators only.

IN STOCK—9', 12', 15', 18', FOR IMMEDIATE DELIVERY.

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ANTIQUES
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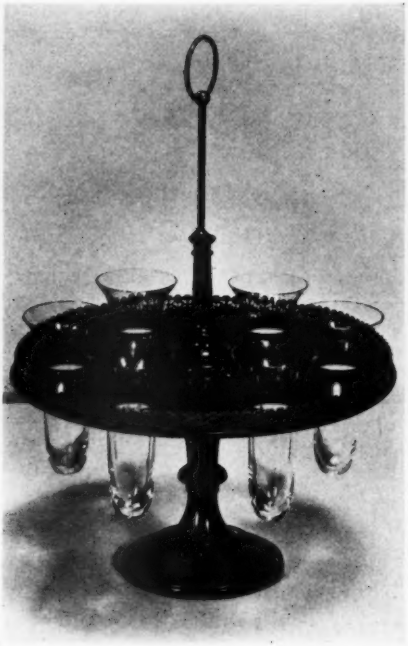

Flower stands about 8" high. Other designs available in sizes from 6" to 4' 6", and may be had in mahogany or exotic woods. Limited production. Attractive prices and descriptive catalogue mailed upon request.

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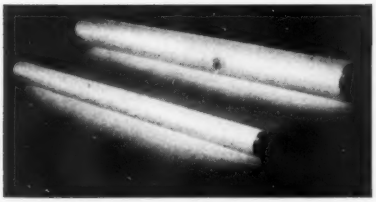
The lighting in this dining room in the Hotel Governor Clinton is a good example of the effective use of combined incandescent and fluorescent lighting.

Combination Lighting adds Charm

TO HOTEL GOVERNOR CLINTON DINING ROOM!



G-E MAZDA F lamps are now available in 18, 24, 36, and 48" lengths, several wattages, and seven colors including gold, pink, blue, green, red, white, and daylight. These lamps are recommended for use with equipment providing good power factor—thereby assuring maximum use from the wiring system.

THE combination of incandescent and fluorescent lighting in the dining room of the Hotel Governor Clinton in New York City may suggest to interior designers a new way to gain flexibility in designing lighting that is flattering to guests as well as to the general decorative design.

General illumination in the side bay is provided from hemispherical ceiling coffers covered with translucent glass. Each unit contains six 25 watt G-E MAZDA lamps. The main supporting columns are lighted with 15 watt G-E Fluorescent MAZDA lamps of various colors to lend added charm and a pleasing decorative effect.

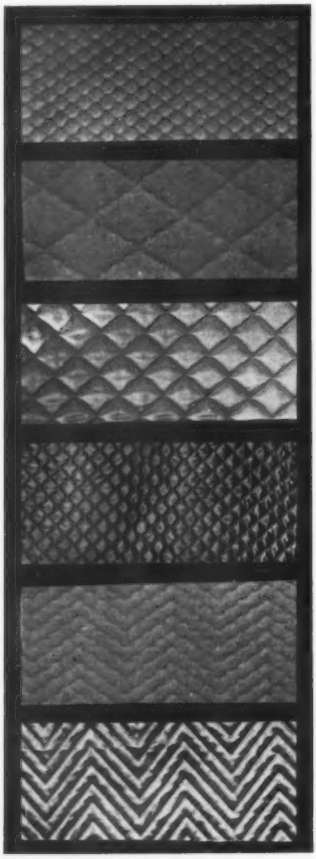
For helpful information on the use of fluorescent MAZDA lamps, write General Electric Company, Dept. 166-ID-J, Nela Park, Cleveland, Ohio.

G-E MAZDA F LAMPS

GENERAL ELECTRIC

QUILTING
OF EVERY DESCRIPTION

Some as low as **45¢** *yd*



Steiner Studio

"Workroom for the trade"

169 East 61st St. N. Y. C.

Phone REgent 4-0951

Ask for catalogue

STYLE SLANTS

Continued from page 96

boxes are hard to find, but there are several here; and one of those immense old-fashioned drug store bottles has been mounted in brass to hang from the ceiling.

FURNITURE

You must make sure of getting to Trevor Hodges, Ltd. where you will see the latest "finds" in English antiques selected by Mr. Hodges. They include breakfast tables—ever so sought after at the moment—fine examples of mahogany secretaries and the ever-needed assortment of occasional tables. All have arrived on our shore for the first time. This firm is now located at 383 Madison Ave. in a larger and more convenient showroom. Be sure to change your address book.

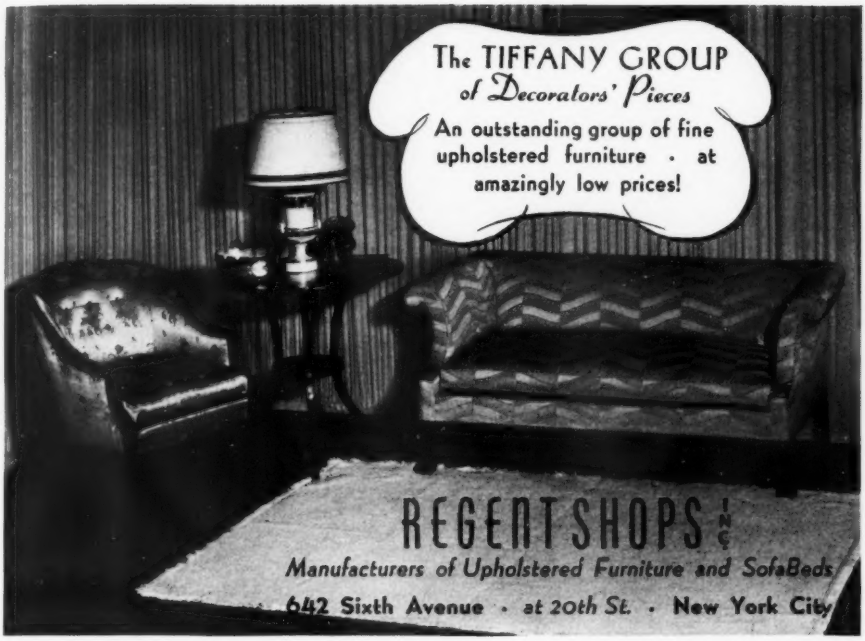
The Albano Co. is now able to collaborate with you for all special work in leather, inasmuch as this firm recently formed a Leather Division. All grades of the highest quality of leather are available, the finishes are varied and there are over a hundred stock colors to offer you an excellent "match" for fabrics, wall paper, china, carpets or woodwork. Among the attractive pieces in the showroom you will find upholstered chairs and sofas; desks and game tables or cocktail tables with leather tops. This firm is now represented on the Coast by C. W. Pasley of Los Angeles.

An *Economy* line of tables is being brought out by The Zangerle & Peterson Co., designers and manufacturers of fine furniture frames and novelty furniture. These tables are highly styled and well designed, but are priced lower than any previous products of this firm. You will find them very suitable many times.

The antique galleries of Carson Pirie Scott, Chicago, possess innumerable treasures which stand alone as one of a kind. An outstanding piece is a piano made by C. Ganer of London about 1785. From one of Sheraton's own designs, it has an exceptionally rich patina and is of graceful proportions and in excellent condition. Its ornaments consist of original Adam brasses on the corners.

New in the Showroom of Charles B. Geller, Chicago, is a line of entirely custom-

Continued on page 108



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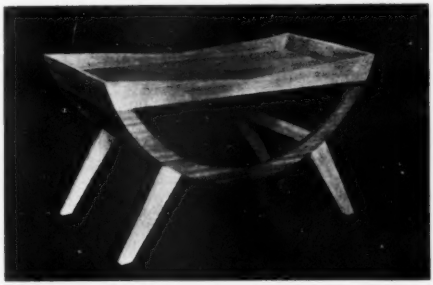

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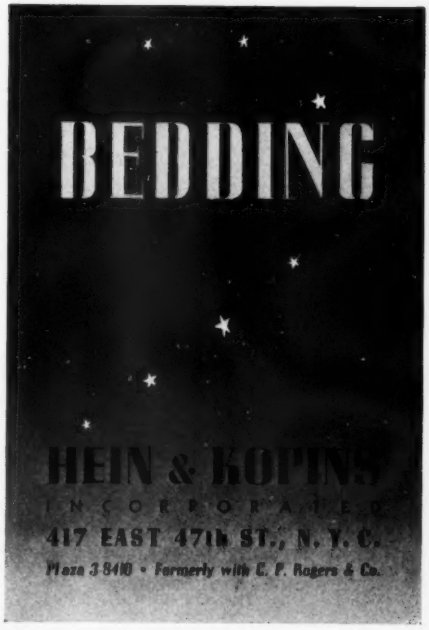

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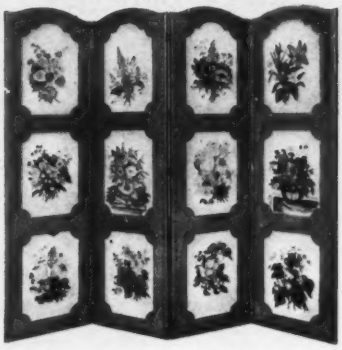

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STYLE SLANTS

Continued from page 104

built upholstered furniture which will please your most discriminating clients. A Lawson type love-seat, the last word in luxurious comfort, is a typical example; copied from an English original, it achieves distinction.

A permanent display of furniture from the lines of leading Grand Rapids manufacturers has been opened by Knapp and Tubbs, Inc. at the Merchandise Mart, Chicago. Shown against settings designed in appropriate detail for each period style are groupings from Baker Furniture Co.; Manor House Furniture, custom line; John Widdicomb & Co.; Mueller Furniture Co.; Johnson-Handley-Johnson Furniture Co. and subsidiary, the Johnson Furniture Co.

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HANGING above the table is a portrait of John Bridges-Trenthide-Dorset, master goldsmith of Ludgate Hill, London, by Sir John Jackson, R. A. (Circa 1820). One of our large selection of English portraits and landscapes.

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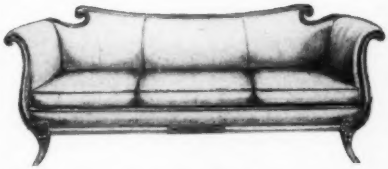

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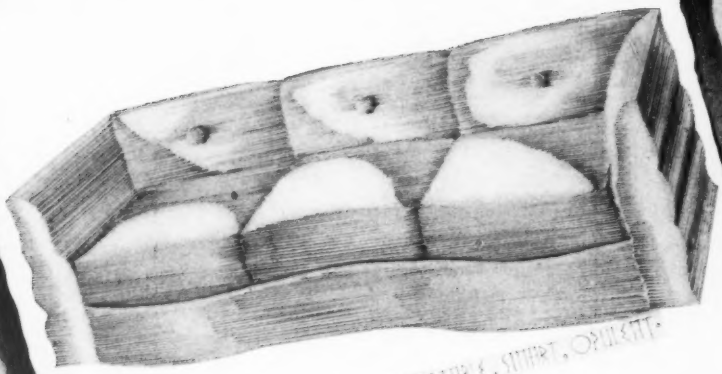

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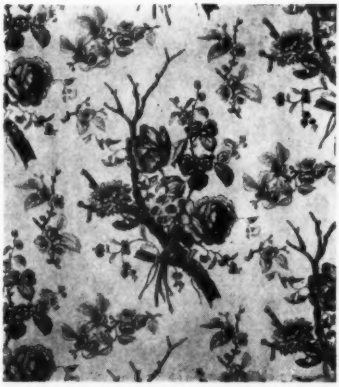

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